

THE ETUDE

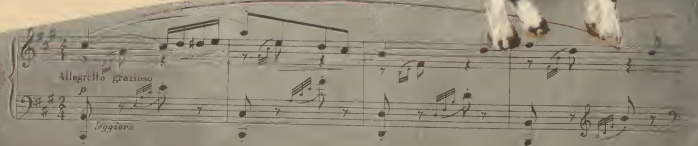
March
1944

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MARCH

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
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26	27					



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7514	Dolly's Cleeves	...R. De Klerk	
	A very simple waltz in the key of F. No chords. Extra large notes.		
2352	Four-Land Dance, Waltz	...H. Engelmann	
	Key of C. Grade 1½. Large notes.		
19090	The Owl	...N. Louis Wright	
	The melody alternates between the hands. Printed in extra large notes. Key of D minor.		
19558	The Bird Means Doll	...C. M. Cramm	
	A cute song for a little girl to play and sing. Key of D minor.		



GRADE ONE—With Left Hand Melody

Cat. No.	Title	Composer	Price
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22786	Song of the Pines	Mildred Adair	25
	A very popular left hand melody piece in 4/4 time. The right hand accompaniment is in 2-note chords. Keys of C and G. No eighth notes.		
24682	Pretty Bonbon	H. P. Hopkins	25
	A smooth-running waltz in C major. Few accidentals. All quarter and half notes.		
15447	Daddy's Waltz	Walter Rolfe	25
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17000	Learning to Play.....	Paul Lawson	25
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11876	First Lesson, The.....	C. W. Kogman	25
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	Basic clef practice and clever verses.		

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	Very popular with young pianists. In fancy one can hear the steel guitar and ukulele in the dreamy waltz melody. Key of C. Easy chords in thirds and sixths. Introduces the acciaccatura.		
6830	Folded Wings, Lullaby.....	R. R. Forman	2
	A very popular number in the key of G. Splendid study in legato and staccato. Left hand melody.		
11111	A Winter Tale.....	Beri R. Anthony	2
	This little song without words is in C major and provides excellent practice in legato playing. Left hand melody.		
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	A dainty little composition that provides superb practice in legato and staccato playing, in rhythm and accent.		

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	Composer	Price
son.....	R. R. Forman	.25
ginner in second grade work.		
ce in G and C.	L. V. Holcombe	.25
m the delightful set "The Old-	Rob Roy Peery	.35

GRADE TWO—With Left Hand Melody

Cat. No.	Title	Composer	Price
7235	Rose Petals.....	Paul Lawson	
	A very popular second grade piece. It is a most pleasing little romance. Key of G.		
7779	June Morning.....	R. R. Forman	
	A single melody for left hand with staccato chords in the right. Key of G. Very popular.		
16611	My Happy Melody Time.....	Walter Rolfe	
	An easy melody with chord accompaniment.		
17811	Pretty Bonbon.....	H. P. Hopkins	
	A bright, lively little recreation piece. ½ size. Key of C.		
14125	Narcissus.....	David Dick	
	This favorite little number is frequently used in study in phrasing and expression.		
12189	The Peasant's Song.....	F. F. Harker	
	A single song without words that may also be used as a solo for left hand.		
12916	The Soldier's Song.....	Sidney Steinheimer	
	A pleasing little review, the opening and closing sections of which are written entirely in the bass clef.		

GRADE TWO—Finger Dexterity

Title	Composer	Price
In the Twilight.....	Carl Ganschall	
dreamy melody is pleasing to the student and is particularly excellent practice in finger dexterity.		
A May Day.....	F. G. Rankin	
musical and pleasing, this piece is a very attractive study in the use of the piano. It is a teaching piece.		
Song of the Leaves.....	Carl W. Kern	
a caprice in B flat and E flat, giving practice in finger dexterity.		
Arrival of the Brownies.....	Bert R. Anthony	
snappy little composition from the set "In Fairyland."		
Cherubines.....	Daniel Reese	
dainty little "Valse Vive." Nice finger work in the right hand.		
Jack and Jill.....	Ella Ketterer	
ascending and descending arpeggios. Plenty of cross hand work. Key of G. ½ size.		
Hickory Stick.....	L. Reek	
first practice for interlocking hands.		

1712 CHESTNUT ST. PHILADELPHIA 1, PA.

EUGENE ORMANDY, conductor and musical director of the Philadelphia Orchestra, will go to Australia in May, at the request of the Australian Broadcasting Commission, as the first "lend-lease" conductor to represent the United States in a foreign country. As an accredited representative of the Office of War Information, Ormandy will be flown across the Pacific in U. S. Army planes. A minimum of sixteen concerts is scheduled by the Australian Broadcasting Commission, with Ormandy to direct the symphony orchestras of Melbourne, Brisbane, and Sydney. In addition there will be many army camp performances during the ten weeks the noted maestro is in Australia. He will return in time to open the regular 1944-45 season with the Philadelphia Orchestra.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold a convention at Cincinnati, Ohio, on March 23-25, the first in two years. As at previous meetings, this will be a joint convention with the National Association of Schools of Music and the American Musicological Society. The themes to be stressed in the various meetings and discussions, as announced by the president of the association, James T. Quarles, are the relation of music to the war effort and the requirements which will be necessary in the field of music when peace comes. Church music; choral and folk music; piano, violin, and vocal music; chamber, radio, and recorded music; television, opera, and public school music—all will receive detailed attention. The opening day banquet speakers will include Dr. Howard Hanson, who this season celebrates his twentieth year as director of the Eastman School of Music, and Dr. James Francis Cooke, editor of THE BRUCE MUSIC MAGAZINE. At the other sessions papers will be presented by Roy Harris, Earl V. Moore, Edwin Hughes, Warren D. Allen, Alvah Beecher, Dean Douglas, Theodore Finney, Leon Carson, J. R. Leon Ruedick, and Gilbert Chase.

VLADIMIR MISKOVSKY'S "Twenty-fourth Symphony," his latest work and his third symphony to be written since the war began, has just been heard recently in Moscow, when it was played by the State Symphony Orchestra under the direction of the conductor, Radinsky.

ARTHUR EDWARD JOHNSON, composer, conductor, editor, teacher, died on January 23 at Wilkes-Barre, Pennsylvania. He was eighty-three years old. Born in London, he received his music instruction from Dr. William Mason, William Schumann, Samuel P. Warren, and Dr. Leopold Damrosch. He was one of the early pioneers with the late Thos. Edison in the making of the first recordings for phonographs. For many years he was music editor for the American Book Company and also taught at Cornell University, Washington State, and at Teachers College in St. Louis. He was widely known in the educational music field and wrote hundreds of school songs.

ALBERT SPALDING, noted American violinist, has cancelled concert and orchestral engagements in order to go to the Italian theater of operations to serve as an assistant and counselor to the civilian head of the Psychological Warfare Branch of the Allied Forces Headquarters.



LEOPOLD STOKOWSKI has accepted the invitation of Mayor La Guardia of New York to organize and conduct a complete symphony orchestra sponsored by the City Center of Music and Drama, to be known as the New York City Symphony. The orchestra is to number eighty men and women and is to be selected by audition. It is hoped to begin the concert series early in March.

THE HYMN OF THE SOVIET UNION, Russia's new national anthem which officially replaces the Internationale, was played by the Philadelphia Orchestra on January 14, when an All-Russian program was presented by the conductor, Eugene Ormandy. The new anthem was selected by competition, the winning composer, A. V. Alexandrov, and the two authors of the text being awarded 100,000 rubles by the Council of People's Commissars.

INTERESTING AND REVEALING figures are given in the report of the National Music Council on the "Direct Financial Appropriations for Music by Cities for the Year 1942." A list of thirty-one cities throughout the United States received a total amount of \$508,635.98 in appropriations for music, the individual amounts ranging from \$600.00 to \$90,170.00.

SHETANOV'S OPERA, "Dalibor," in an English translation by Paul Elder, was given its first New York performance in that city on February 26, when it was presented in concert form under the direction of Mr. Elizer.

PIERRE LUBOSCHITZ and Genia Nemoff will play the two-piano concerto of Earl McDonald with the Philadelphia Orchestra in Baltimore and Washington on April 18 and 19 and at the Ann Arbor (Michigan) Festival on May 6, with the composer conducting.

BALDWIN-WALLACE CONSERVATORY will present its Twelfth Annual Bach Festival on April 21, 22, and 23. Two secular cantatas, the "Coffee Cantata," and the "Peasant Cantata," will be presented. Also on the program will be three large cantatas, Numbers 4, 39, and 93.

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

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THE SIXTH SYMPHONY, a new work by Roy Harris, based on Lincolns's immortal Gettysburg address and dedicated to the fighting men and women of America on all battle fronts, will have its world premiere on April 15, the seventy-third anniversary of the death of the Great Emancipator, when it will be broadcast over a coast-to-coast network as played by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

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Cincinnati, where for ten years he was on the faculty of the College of Music.

PROKOFIEFF'S PIANO SONATA No. 7, Op. 83, which in 1942 in Russia, was given its American premiere, when on January 11 it was played by Vladimir Horowitz at a private recital before a group of invited guests in the Soviet Consulate in New York City. The work had a notable reading by this superlative artist and he was rewarded by the members of the audience of about one hundred and fifty, including many of the leading musicians of the city, with "their unmistakable and emphatic recognition of his interpretative art and by the evidently warm interest they manifested in the sonata."

THE BRAZILIAN SYMPHONY ORCHESTRA, conducted by Eugen Senkar, closed its season in December with a record number of concerts presented. A total of seventy orchestral concerts was given, of which fifty-two were broadcast, a record unique in the musical history of Rio de Janeiro.

A CONCERTO FOR SAXOPHONE, by Paul Creston, which the composer wrote to show the possibilities of the E-flat alto saxophone as a solo instrument, had its first performance on January 27, in New York City, when it was played by the New York Philharmonic-Symphony Orchestra, with Vincent J. Abato, the bass clarinetist, as soloist.

RAFAEL DIAZ, operatic tenor, who for a number of years was a member of the Metropolitan Opera Association, died on December 12 in New York City. Prior to his singing with the Metropolitan Opera, he had been a member of the Boston Opera Company. Mr. Diaz was born in San Antonio, Texas, and studied in his native city and then at the Stein Conservatory in Berlin. His first appearance was in Boston in 1911; and in 1918 he made his debut with the Metropolitan Opera Association. One of his most successful roles was that of the *Astrolague* in "Le Coq d'Or" which he sang at the American premiere of the work in 1918. (Continued on Page 120)



VLADIMIR HOROWITZ



RAFAEL DIAZ

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Contents for March, 1944

VOLUME LXII, No. 3 • PRICE 25 CENTS

THE WORLD OF MUSIC	133
EDITORIAL	135
The Birth of a New Era	135
MUSIC AND CULTURE	
Music in the Home	136
The Teacher's Round Table	144
Getting Ahead Through Competition	145
Building Public Musical Taste	146
What is "Bel Canto"? Anyhow?	147
Watch for the Minor Details	147
Worship Music	148
Teaching the Stringed Instruments	149
The Care of Reed Instruments	151
Some More Kreutzer Studies	153
Questions and Answers	153
Are You Drilling Parrots or Training Musicians?	155
Fundamentals at the Piano	156
Technique of the Month—Prelude in G major, Op. 28, No. 9, by Frédéric Chopin	157
MUSIC	
Classic and Contemporary Selections	
Elegy	157
Star Kisses	158
Painted Clouds	158
Monet's "From 'Souls in P. Minor'"	159
Cades on Parade—March	160
Useful Gliders	161
Ave Maria	161
Focal and Instrumental Compositions	
Homework (Secular—Jedlman)	169
Elevation (Organ)	170
Wing Foot (Violin and Piano)	171
March of the Wooden Shoe Dance (Duet)	172
'O Sole Mio (Duet)	172
Delightful Pieces for Young Players	
Church Bells (Piano with Words)	174
Cloud Ships	174
The Little Defenders	175
March of the Trombones	175
Technique of the Month	
Prelude	175
F. Chopin, Op. 28, No. 9 with Lesson by Dr. Guy Maier 176	
THE JUNIOR ETUDE	
Prelude	176
MISCELLANEOUS	
The Walter Scott's Influence on Music	176
Voice Questions Answered	177
Organ Questions Answered	177
Violin Questions Answered	177
The Etude Musical Quiz	177
Band Questions Answered	177
Letters from Etude Readers	177

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The Birth of a New Era

THE YEAR 1944 probably will come to be known as another *annus mirabilis*—a year of miracles. In the welter of war, civilization seemingly has been foundering. Quite the contrary is true, as a new era is rising from the depths of ruin.

Your editor, some years ago, commenced collecting material for his "Musical Travelogues," which first appeared serially in THE ETUDE between the years 1903 and 1936. By journeying many times across Europe, meeting large numbers of artists, teachers, and students, and visiting most of the notable centers of culture, he endeavored to give a picture of the musical background, as well as the general intellectual development of the times. These records now have a peculiar historical bearing, as many of the cities, buildings, and schools described have been pulverized by war. Thought, however, is far more lasting than material things. The "glory that was Greece" and the "grandeur that was Rome" are now preserved largely in the masterpieces of the great dreamers, thinkers, and historians of these nations, rather than in the few relics of the resplendent past of the countries in which their creations came into being.

The musical culture of the Europe of yesterday is deathless. When all of the bestial crimes of the warring gangsters have been wiped out properly, the splendid tokens of a past civilization must not be mutilated in our minds. That indeed would be biting off our noses to spite our faces! The magnificent Bach—the joyous Haydn—the incomparable Mozart—the glorious Beethoven—the graceful Mendelssohn—the dreamy Schumann—the stately Brahms! Form, in your own mind if you will, a composite photograph of these masters and place beside it another composite photograph of Hitler, Tojo, Mussolini, Laval, Quisling, Yamamoto, Goebbels, Goering, Himmler, von Rundstedt, von Falkenhorst, von Ruck, and the whole mess of filthy mass murderers. The contrast is startling. Surely these villains bear no spiritual or moral relation to the fine old Germans who created the proverb, "One peace is better than ten victories."

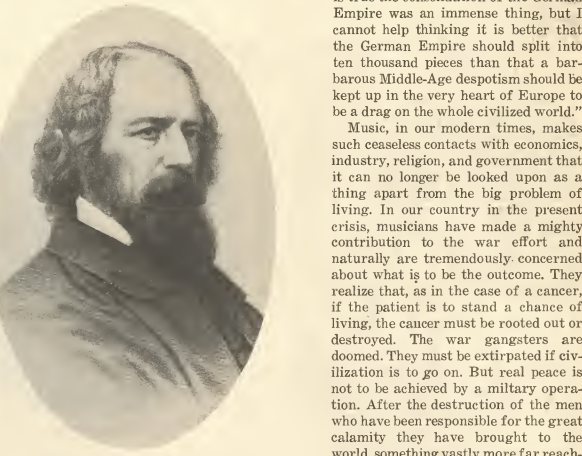
The paternity of the murder-making philosophy of the Germany that everyone abhors, has been traced back to the abnormal mind of Nietzsche, the very opposite of Goethe and Schiller. It was, however, the "Iron Chancellor," Prince Otto Eduard Leopold von Bismarck, who welded together that fabulous juggernaut known as "Prussian militarism," which has been, from the start, a scourge upon mankind. An American philosopher-historian, Gamaliel Brad-

ford (1863-1932), descendant of Governor William Bradford of the Plymouth Colony, had (over half a century ago) a strange sense of prophecy in 1885 when he wrote, in a letter to his friend, Professor Marshall L. Perrin, "I'm afraid I can't swallow Bismarck. If

he is necessary to Germany, then it seems to me Germany had better go. It is true the consolidation of the German Empire was an immense thing, but I cannot help thinking it is better that the German Empire should split into ten thousand pieces than that a barbarous Middle-Age despotism should be kept up in the very heart of Europe to be a drag on the whole civilized world."

Music, in our modern times, makes such ceaseless contacts with economics, industry, religion, and government that it can no longer be looked upon as a thing apart from the big problem of living. In our country in the present crisis, musicians have made a mighty contribution to the war effort and naturally are tremendously concerned about what is to be the outcome. They realize that, as in the case of a cancer, if the patient is to stand a chance of living, the cancer must be rooted out or destroyed. The war gangsters are doomed. They must be extirpated if civilization is to go on. But real peace is not to be achieved by a military operation. After the destruction of the men who have been responsible for the great calamity they have brought to the world, something vastly more far reaching must be put forward. The world cannot permanently get rid of murder by more murder, intolerance by more intolerance, hate by more hate, fear by more fear. The birth of a new era, in which new inventions, new materials, and new and finer living conditions, now almost beyond the realm of fancy, is awaiting us. It will mean nothing

unless a new world-understanding, based upon lofty ideals of human brotherhood, is inaugurated. Samuel S. Fels, well-known manufacturer and philanthropist, has pointed out that in all national governments and municipalities it is necessary to maintain police departments. Only among the various governments of the world, however, is there no police supervision. Unquestionably, we shall require an international police to keep the gangster nations in order until that time when they may realize that the only solution of human problems which has yet proved effective is based upon the Golden Rule. Lord Tennyson foresaw this in his "Locksley Hall," when he wrote in 1842 the prophetic lines which are presented under his picture on this page. Note the far-seeing eyes of the poet and prophet and ponder his lines.



WILL HIS DREAM COME TRUE?

Alfred, Lord Tennyson, poet and prophet, in his "Locksley Hall," written in 1842, foresaw the League of Nations when he wrote:
"Till the war-drum throbb'd no longer,
and the battle-flags were fur'd,
In the Parliament of Man,
the Federation of the world."

(Continued on Page 182)

The Everlasting Quest for an Ideal

From an Interview with

Leonard Pennario

Private, First Class, A. U. S.
Astonishing New American Piano Virtuoso
and Composer

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOK

"In the life of an artist the achievements of yesterday always must fade before the opportunities of today. In fact, this is a fundamental aspect of art, no matter what one's medium of expression may be—painting, literature, or music—ideals, ideals, ideals. In my boyhood I seemed to feel instinctively that if I fell below the very best I could do, I had failed. Therefore, I resolved never to be content with any mark below an 'A' in school, and I can look with

satisfaction upon the fact that in my school work, until graduation, I never received a mark under 'A' in any of my studies. I say this with no suggestion of boasting or smugness; it was merely what seemed to me an indispensable policy. It required hard work but not necessarily 'grubbing,' because 'grubbing' means work without pleasure, and I make it my business to enjoy everything that I do.

"Music, from the very start, had an immense interest for me. I wanted music all the time. They tell me that I even demanded music at my meals and refused to eat if I did not have it. We had no piano in our home but I had a key instrument upon which I used to make up tunes. It was my inseparable companion. Finally my older sister prevailed upon my parents to get a piano. From that time music seemed to photograph itself upon my mind, not as notes but as tones, a part of my consciousness. Just as one usually remembers words, I seemed to remember music, and through this gift, and hard work, acquired the basis for a large repertoire.

Early Study Material

"My first materials as a beginner were Presser's 'Beginners' Book' and John M. Williams' 'First Year at the Piano,' as well as the customary beginners' material which American students are fortunate in receiving. Fortunately, because the means of promoting progress through training the student's imagination is perhaps peculiarly American; but even Schumann had much the same idea when he put fanciful titles upon his 'Scenes from Childhood' which he produced in 1838, and the 'Album for the Young' which he wrote ten years later. Starting a musical child on his way makes one think of entering a mystic and interminable forest. The child may make many a happy approach at the end of the path. If he can have an inspired teacher or guide who can estimate his needs and select the best roads for him, the pupil is indeed lucky. First, he must comprehend as soon as possible the keys; this is accomplished in a kind of convenient gymnasium known as the 'Scales and Arpeggios.' Not until he comes to realize and understand the total relationships of all the keys and modes, through a firm knowledge of the scales and arpeggios, can he peer intelligently into this, the magic world of tone.

"There may come a time, after the student has achieved a large technique, when he may be able to depend entirely upon the works under study for the maintenance of his musical technique. He cannot, however, at the beginning of his career, do without the great technical economies which are to be found in a thorough study of the scales and arpeggios, as well as in technical studies and études.

"Likewise, there is no other way in which to gain a reliable musical perspective without an enthusiastic and protracted study of the great classics, from the pre-Bach composers to the present. Cut out a comprehensive study of Scarlatti, Bach, Haydn, Mozart, Beethoven, Schumann, Chopin, and Brahms, by giving merely a superficial glance at their works, and always there will be something missing in the artistic finesse and the spiritual structure of your work—something to indicate that you never have explored the mystic forest as a whole, but merely have played in a little section of it. This, it always has seemed to me, is often the distinguishing difference between the really great artists and those 'who might have been.'

An Individual Attitude

"The attitude of every student, as he approaches the study of a new art work, is wholly an individual one. That is, it is individual if he has had the kind of musical experiences and the kind of teachers which do not compel him to think in some stereotyped or categorical manner. The mistaken objective of some teachers seems to be to inhibit thinking. Apparently they are satisfied and pleased with themselves if they succeed in making a kind of pedagogical mold into which they attempt to pour the student's will and artistic taste. As a matter of fact, they should cultivate first of all the habit of inducing the student to think. If he ever is going to develop into

a fine artist, the day will come when he will be obliged to work independently upon his own problems. He will find himself returning year after year for advice and guidance—after he has left his master and the formal sense—but the ultimate test of a pupil must depend upon what happens when he relies upon his own wings. The capable teacher will give his pupil all kinds of germ ideas and criticism, but these must be developed in the pupil's own brain and soul or they are worthless.

"Every pupil, therefore, has his own aspect of the work he selects for study. It is no easy matter to divine what the composer is seeking to permeate the creator's meaning. Much may be gained by studying the composer's life, the period in which he lived, his nationality, the musical conditions of his day. For instance, the social, historic, and artistic background of the Italian Domenico Scarlatti (1685-1757) was notably different from that of the Austrian Mozart (1756-1791) who was born one year before Scarlatti's death. Obviously the two composers demand a different kind of treatment. Of course, the teacher will indicate these differences, but the student, by means of hard study and personal research, must acquire that wealth of information which will condition the performance of a work. This can come only from years of thought and reflection, to be acquired solely through long, painstaking study. Students who neglect to do this must be prepared to find that they do not rise above mediocrity. They always limp along as dependent pupils, never becoming individual artists.

"On the other hand, an inspiring teacher can condition indefinitely to assist the pupil's imagination immensely. For instance, Dr. Maier, when he played a Beethoven sonata to play, pointed out an imaginary picture in the slow movement. 'You must see the Lord walking through a field of lilies. On all sides the lilies bow, as though saying, "O blessed are we!"' That gave me a vivid, interpretative angle of vision which at once raised my conception of the movement to a higher plane.

Playing Notes Not Sufficient

"Apparently there was a time when artists could play notes, merely notes, and by their digital dexterity and formidable speed could astonish—and justifiably so—audiences through their brilliant virtuosity. That time, however, fortunately is past. Now, one cannot 'get by' merely by playing notes. One must play thoughts and play them so that the heavens will comprehend them in the mystic language of music—be moved by them—be inspired by them—be exalted by them.

"The innumerate presentation of a great piece of music depends upon what might be called the 'three sensitivities':

1. The inspired sensitivity of the master who has conceived the composition.
2. The inspired sensitivity and capability of the performer in giving the inspiration rebirth at each presentation.
3. The sensitivity capacity of the audience in giving appreciation to a work of human art.

"These are the fundamental things which make musical performance incessantly interesting, no matter how many times a work is played; because, while the printed notes do not change, the conditions governing performers and audience are never the same. How fortunate this is, for otherwise, playing falls into the deadly abandonment of being incoherent and mechanical. Dr. Leopold Stokowski covers this in notable manner in his new book, 'Music for All of Us.' Thus: 'When we listen to music, we sometimes feel that its complete message and spirit have been expressed. At other times we feel that we have heard a mechanical rendering of the music and that there is far more significance in the music than has been expressed. Mechanical routine and conventionalism are fatal to music. Spontaneity, deep feeling, sincerity, and inspiration are the very life of music.'

"In these days in our country, where we have been so divinely blessed and where we have had so much plenty and safety in comparison with the millions of stricken people in many lands, our first thought is that to Americans, each in his own way, must make every possible contribution to the war effort in order to bring about world peace as soon as the gangsters

that would destroy can be wiped out. As a part of that effort comes the preservation of those spiritual ideals of living which will make our country a land worth fighting for, providing not only physical and material sustenance, but the higher things of the mind and soul, which distinguish a fine, humane civilization from a bestial existence. Music is certainly one of the things contributing to make this country to which our fighting men will come back triumphant and exalted in the privilege of calling this, their home land—really 'God's Country.'

*Simon and Schuster, publishers.

Sir Walter Scott's Influence on Music

by Katherine B. Morgan

THE YEAR 1944 marks the one hundred and twelfth year since the passing of Sir Walter Scott, the man whose writings and works have been the inspiration of many musicians. The prolific Donizetti (1797-1848) derived his most popular opera, "Lucia di Lammermoor" from Scott's novel, "The Bride of Lammermoor."

Sir Walter Scott was the man who met the challenge of adverse fate and set himself the task of saying all he owed; he spent endless hours, days, and nights writing so that he could pay all his debts. A veritable stream of novels flowed from his pen. The work was, at last, too much for him, and he lay seriously ill as he dictated "The Bride of Lammermoor." His secretary tells us that sometimes Scott would be seized with an attack of pain as he composed the most amusing scenes of this book, and when the prodigious task of writing the novel was some one of voice at the very point where he had left off. This went on day after day, until the story was finished.

The prolific Donizetti used the book for his popular opera, "Lucia di Lammermoor," which has given to the music-loving world that most dramatic sextet *Chiedi frena* (What restrains me); the tender duet which closes Act I, *Veranno la gulf' aere* (Borne on sighing breezes); and the brilliant *Finis* *che a Dio spingi t'ali* (Thou hast spread thy wings to Heaven); and that broken fragment, *O bell' alma innamorata*, in which the singer expires as he lifts his hand to Heaven and leaves to the hands of Lucy. We wonder what would have been Scott's reaction to the *Scene*, that brilliant piece of vocalism which calls for glittering *staccato* notes, brilliant runs and trills, all of which are difficult for even a sane person, but written for a mad girl who had lost her reason and was terrified. This opera was first produced at Naples, September 26, 1835, three years after the death of Sir Walter Scott. The great post-novella never knew that his work was to be immortalized in opera.

Scott, whose one thought was to face the world not owing any man, left his name unstained, and gave to the world great words which have been the inspiration of many song writers. Few people know that the Italian Donizetti was partly Scotch in extraction. The name was originally Don Tzetti. Possibly this accounts for the adaptation of a Scotch text.

The words to *O Hush* *Three, My Babe* have been set to music many times. The great composers A. Sullivan, G. B. Nevin, J. B. Grant, and Henschel, all set to music poems by Sir Walter Scott. One of Schumann's most beautiful songs uses Scott's poem *Love Marie*. Then there is the song *Love Embodied in Tears*, one of Noble's best songs. *The Rover*, by Carl Busch, uses Scott's words for his stirring song. Other poems have been used by Bruno Huhn, R. Kieselring, and by W. Bervald in his delightful song, *Wake Lords and Ladies*. One has only to look to find composers who have used Scott's thoughts and works for operas, songs, duets, and exquisite melodies. It is amazing to see what this man has given to music.

A Conference with

George Szell

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

THE PREPARATION for conducting is perhaps the most subtly complicated of all musical apprenticeships. In other fields of artistic projection the talented student can launch himself, at least, after he has fortified his general musicianship with a single set of individual techniques. And the singer who masters voice production, the pianist who concentrates on the keyboard, and the violinist who perfects his control of strings and bow find that they have enough to do! But the young conductor? Just as he draws his expression from a manifold and complex human instrument, he requires a manifold and complex preparation. What are the most important points for him to observe?

In seeking the answer, *THE ETUDE* has secured the opinions of George Szell, one of the most distinguished of the younger conductors of opera and symphony, who, among other activities, has just completed his first successful season with the Metropolitan Opera. Mr. Szell first appeared in the United States in 1930 as guest conductor of the St. Louis Symphony Orchestra. Since 1939 he has taken up his residence here, is on his way to becoming an American citizen, and has already contributed richly to the musical life of his new home through his eminent work with many major orchestras—the Boston Symphony, the Philadelphia Orchestra, the NBC Symphony, the Chicago Symphony, the Detroit Symphony, and the Los Angeles Philharmonic.

Mr. Szell's coming here at all is one of Europe's war losses. After a season as conductor of the Celebrity Concerts of the Australian Broadcasting Commission in 1939, Mr. Szell was on his way back to England by way of the United States when war broke. He began his career as a prodigy pianist, touring Europe at the

age of eleven. At seventeen, he became assistant to Richard Strauss at the Berlin State Opera. Two years later he was appointed Principal Conductor of the Municipal Opera at Sinsheim, as successor to Otto Klemperer. From then on, his career took him from one chief conductorship to another, culminating in the posts of Chief Conductor of the Berlin State Opera from 1924 to 1929, and General Musical Director of the Opera and Philharmonic concerts in Frankfurt from 1929 to 1937. Simultaneously, he served as guest conductor of practically all the leading orchestras of Europe and Great Britain. Mr. Szell has always managed to find time for a certain amount of teaching, which he loves; and the conclusions he derives from his rich experience have practical pedagogic value.

Special Aptitudes

"There are many and diverse qualities required for a good conductor," Mr. Szell states. "First of all, the aspirant for honors must possess and demonstrate a native talent for the work. Conducting is not merely one of those things one 'likes to do.' It needs special aptitudes, just as a singing career presupposes a fine voice. Either one has those aptitudes or one has not. Training can develop them, of course, but nothing external can create them. The chief element of the young conductor's training is sound and thorough general musicianship. He must be familiar with musical literature, the qualities of the various 'styles' and 'eras' and the individual qualities of the composers. He must have a perfect ear; not absolute pitch, necessarily (though it is valuable), but that innate acuteness of musical ear which later can be perfected through experience. Also, he should possess a natural sense of rhythm, memory, a certain manual ability

(which seems to be inborn rather than merely trainable), and, last but not least, a personality of natural leadership—one which inspires confidence through authority, knowledge, and an ability to deal with his fellow beings and to activate their finest qualities. The man who asserts himself through the methods of the bully is not a born conductor! As I said before, these qualities can and must be trained; but they must be there naturally if the training is to be effective.

"How is the young conductor to know whether he has these necessary requisites? As a rule, they reveal themselves markedly enough in the late 'teens at the latest. And they show themselves, naturally enough, in a marked aptitude for discipline and organization. "The development of the young conductor must derive from thorough training, plus personal experience. The training (which is the more easily acquired of the two) should include musicianship, theory, counterpoint, form, orchestration (Continued on Page 180)



GEORGE SZEEL



PIANO

L'ISTESSO TEMPO

AGITATO

TUTTI

THE FIRST TEACHER of music in America was the Spanish missionary, Fra Pedro de Gante, who landed at Vera Cruz August 13, 1523.

The first book of sacred music printed in America, "The Bay Psalm Book" was printed in Boston in 1640.

The first English-built organ to be used in a church in America was the Brattle organ in 1714, so called after Thomas Brattle of Boston, Treasurer of Harvard College, who willed the organ to the Brattle Square Church (Queen's Chapel) and who died in 1713.

"Palace Green," America's first theatre was erected in Williamsburg, Virginia, in 1716.

The first singing school in America was held in Boston in 1717.

The first book of instruction printed in America was

"The Grounds and Rules of Music Explained; or an Introduction to the Art of Singing by Note. Fitted to the Meanest Capacity," published by Thomas Walter of Roxbury, Massachusetts, in April 1721.

"The Fashionable Lady" by James Ralph of Philadelphia had its world premiere at Goodman's Fields Theatres of London, April 2, 1730. This opera has the distinction of being the first work of the musical stage to be created in America.

The first public concert advertised in America "A Concert of Music on Sundry Instruments" was held in Boston, December 30, 1731.

The first song recital in America was given at Charleston, South Carolina in 1733.

The first opera sung in America was "Flora; or, Hob in the Well," a ballad-opera at the Courtroom, Charleston, South Carolina on February 8, 1735. Hasselknell of Philadelphia in 1742 made the first splints in America.

In 1745 the first organ was made in America by Edward Bromfield, Jr., who copied an English model. The first American composer of church music, William Billings, was born in Boston, October 7, 1746.

The first set of lymphen ever seen in America was brought by the Moravians to their settlement at Bethlehem, Pennsylvania in 1750.

The first record of an orchestra with an American operatic performance was with "The Beggar's Opera," September 14, 1753 at Marlborough, Massachusetts. This was the first noteworthy opera performed in America. The first mention of French horns in America was made in 1756 by Benjamin Franklin when writing of the fine music in the Moravian Church at Bethlehem, Pennsylvania.

The first American composer was Francis Hopkinson, jurist, poet, painter, musician, man of affairs, and one of the signers of the Declaration of Independence, born in Philadelphia, September 21, 1737 and died there May 9, 1791. His song, *My Days Have Been So Wondrous Free*, composed in 1759 and published in 1768, was the first original piece of music to have been written in America. His "Seven Songs for the Harpsichord or Forte Piano" was published November 28, 1788.

The first choral society in America was the St. Cecilia Society of Charleston, South Carolina, organized in 1762.

The first band concert in America was in 1767 when the Royal American Band of Music played in New York.

The first comic opera composed and published in the United States, "The Disappointment," by Andrew Barton, was first printed in New York in 1767.

The first patriotic song published in America was the "Liberty Song" (on Freedom We're Born) by John Dickinson of Philadelphia, published in Boston in August 1768. It was the first separately printed piece of music issued in the colonies.

The first book made up of wholly American compositions, "The New England Psalm Singer," was published in Boston, October 7, 1770 by William Billings.

American Musical Firsts

by Alvin C. White

The whole subject of "firsts" invariably is contentious and some Etude readers may dispute Dr. White's statistics. The Etude will be glad to publish in a later issue any well-documented corrections of fact that may be submitted by its readers.—Editor's Note.

Clementi's Sonatas, Op. 2 (1770) were the first of the music published in America, as written exclusively for the piano.

The first American-made piano was built in 1775 by John Belmont of Philadelphia.

The first American organ builder to become noted as such was William M. Goodrich who was born in 1777 and settled in Boston in 1799 where he began the business of organ construction in 1805.

The term "Opera House" was first used in America in 1787 when it was applied to the Southwark Theater, Philadelphia, to forestall the opprobrium linked then with things "theatrical."

The first military band to be formed in the United States was the Marine Band organized in 1798 and stationed in Philadelphia, then the capital of the nation.

The first singing contest in America was held in Dorchester, Boston in 1790.

The first opera written entirely in America to have its world premiere in America was "The Two Angelines," a book by Elinor Hubbard Smith and the music by Victor Pelissier (of French birth), performed in New York, December 19, 1796.

The first public performance of "Hail Columbia" was by Gilbert Fox, in Philadelphia on April 25, 1798.

The first great oratorio society in America "The Handel and Haydn Society," was organized in Boston in 1815.

The first complete performance in America of an oratorio (Handel's "Messiah") was given in Boston in 1818 by The Handel and Haydn Society.

The first complete performance in America of Haydn's "Green" was given in Boston in 1819.

The first musical journal published in America appeared in Boston in 1820, and was known as the "Entertainer" or "Musical Intelligence" and "Ladies Gazette."

"Perote," the first Greek opera ever performed in America had a presentation at Terrace Garden, New York, September 27, 1825 under the direction of Hercules Pascal.

The first Italian opera produced in America was Rossini's "Il Barbiere di Siviglia" given at the Park Theatre, New York, November 28, 1825.

Mozart's "Don Giovanni" had its first American performance at the Park Theatre, New York, in 1829.

The first notable attempt to produce a German opera in America was a performance of Weber's "Der Freischütz" in 1825.

"Vodone," the first American grand opera on a Negro plot, with the libretto and musical score by a Negro composer, H. Lawrence Freeman, had its world premiere at the Palm Garden (formerly the 52nd Street Theatre) in New York, September 10, 1826, by the Negro Opera Company.

Louis Moreau Gottschalk and William Mason (both born in 1829) were the first American pianists of the 19th century.

The first singing anywhere of America (*My Country 'Tis of Thee*) was at a children's celebration of

Independence Day in Park Street Church, Boston, July 4, 1832.

The first large school of music in America, "The Boston Academy of Music" was founded in 1833.

Marie Dolores Nau was the first American-born singer to sing successfully in European opera houses when she appeared in 1830.

The first study of music in the public schools of America was introduced in Boston by Lowell Mason in 1838.

The first performance in America of Mendelssohn's "Elijah" was in Boston in 1840.

The first performance of a Beethoven symphony took place in America in 1841 when the "Elijah" was given with the aid of a symphony orchestra of twenty-three men conducted by Henry Schmitt.

The first performance in America of Rossini's "Stabat Mater" was in Boston in 1843.

The first violinist of note to set foot in America was Vieuxtemps who

"Rip Van Winkle," the first serious opera on a distinctly American theme was composed by George P. Brissow.

The first performance in America of Handel's "Judas Macabbeus" was in Boston in 1847.

The first American Chamber music organization, the Mendelssohn Quintette Club was organized in Boston in 1849.

The first performance in America of Beethoven's Overture "Leonore" was in Boston in 1850.

The first performance in America of Mozart's "Symphony in G Minor" was in Boston in 1850.

The first music journal of national circulation was founded in Boston by John S. Dwight in 1852.

The first Wagnerian selection was heard in America when the "Tannhäuser" Overture was given under the baton of Bergmann in Boston in 1853.

"Il Trovatore" was first produced in New York in 1855.

"Rigoletto" was first produced in New York in 1857.

The first really great European piano virtuoso to visit America was Sigmund Thalberg who was brought over by Maurice Strakosch in 1856.

"Tannhäuser" was first produced in New York in 1859.

The first player mechanism patented in America was built in 1860.

The first performance in America of Mendelssohn's "Hymn of Praise" was in Boston in 1862.

The first great concert organ in America was opened in Music Hall, Boston, November 2, 1863.

The first great five-day choral festival in America, the "Peace Jubilee," was organized by Patrick S. Gilmore and held in Boston in May 1869.

Florence Edith Suro (1865-1906) a graduate of the New York Conservatory of Music, was the first woman in the United States to receive the degree of Doctor of Music.

The first great oratorio written in America, John K. Paine's "St. Peter" was performed in Portland, Maine in 1873, and in Boston in 1874.

In 1875 John Knowles Paine became the first professor of music in an American University.

The first celebrated woman pianist to tour America was Mme. Essipoff, who came over for the season of 1875-76.

The first electric-light organ in America was built by Roosevelt for the Centennial Exhibition in Philadelphia in 1876.

Edison's 142nd patent was for the "phonograph or sound-reproducing machine" issued December 15, 1877, and the first record was "Mary Jane's Home Again, Kathleen."

"Carmen" was first produced in New York in 1878.

The first complete performance in America of Bach's "St. Matthew's Passion" was in Boston in 1879.

The Boston Symphony Orchestra, instituted through the generosity of Col. Henry H. Higginson, gave its first concert October 22, 1881, with George Henschel conducting.

America's first successful (Continued on Page 185)

Few men are better qualified to talk about great yesterdays in music than Dr. Edgar Stillman Kelley, who was born in Sparta, Wisconsin, April 14, 1857, four years before the outbreak of the Civil War. With a memory sharp and clear as cut crystal he recalls events of history as though they were clipped from yesterday's news. Dr. Kelley comes from an old American family and is a member of the Society of Mayflower Descendants. In America he was a pupil of F. W. Merriam, Clarence Eddy, and N. Ledochowski. Abroad he studied at Stuttgart with Max Seifritz, Krüger, Speidel, and Frederick Fink.

Returning to America Dr. Kelley held many distinguished posts as an organist, a conductor, a lecturer from the Atlantic to the Pacific. For a time he was Acting Professor of Music at Yale University. From 1902 to 1910 he taught theory and composition in Berlin. In 1910 he became Dean of the Department of Composition of the Cincinnati Conservatory, holding concurrently a Fellowship in Composition of the famous Western College for Women at Oxford, Ohio, where his notes for a conference were taken in the easy home in which Dr. Kelley and his able wife have lived for over thirty years, and which has been a mecca for many composers. He made his last trip to Europe in 1914, from Miami University (1916), and on a very deep of L.H.D. from Miami University (1916), and



DR. AND MRS. KELLEY at their home at Western College for Women, Oxford, Ohio

L.H.D. from the University of Cincinnati (1917). In 1891 he married his pupil, Jessie Gregg, pianist and teacher of piano, who also had studied with William Mason and Gustav Hinrichs, and who has occupied a prominent position in the musical educational field and in the work of musical organizations.

Among Dr. Kelley's best-known works are: "Original Themes and Variations for String-Quartet, Op. 1; Wedding Ode, Op. 4, for tenor solo, men's chorus and orchestra; Incidental Music to 'Macbeth,' Op. 7, for full orchestra and chorus; 'Aladdin,' Op. 10, Chorus; 'The Pit and the Pendulum,' Op. 11, comic opera; Incidental Music to 'Ben Hur,' Op. 17, for solo, chorus and orchestra; 'String-Quartet, Op. 20; 'String-Quartet, Op. 25; 'Alice in Wonderland,' suite for orchestra; 'New England,' Symphony No. 2; 'Gulliver,' Symphony No. 1; Incidental Music to 'Prometheus Bound'; 'Conquellia, for string orchestra; 'The Pilgrim's Progress,' for solo, chorus, children's chorus, organ, and orchestra; 'The Pilgrim's Progress,' symphonic suite; 'Israel,' Op. 40, for voice and orchestra; 'The Pilgrim's Progress,' for solo, piano, and orchestra; as well as other works for chorus, piano, orchestra, piano-forte pieces, and songs. His best-known choral works were 'My Country' (after Whitman) and 'The Sleeper' (after Poe). He is also the author of 'Chopin the Composer' and 'The History of Musical Instruments.'—Editor's Note.

Great Yesterdays in Music

From a Conference with

Dr. Edgar Stillman Kelley

Eminent American Composer

SECURED EXPRESSLY FOR THE ETUDE BY JAY MEDIA

enough to suggest that some day one might push a button and fill the room with beautiful music. Could such a fanciful contrivance ever come through the wires of the wonderful new invention, the telephone, patented a dozen years before that time (1876)? Come it did, and it came without wires.

"Thus it was that when I was a boy I had only the most limited musical opportunities, compared with those of this amazing age. Then, one night I was taken to a concert given by what was known as the 'Mendelssohn Quintette,' one of the numbers played was the Overture to 'A Midsummer Night's Dream.' I can still hear it. All of the exquisite, lace-like musical tracery held me breathless. I never had known that there was so much beauty in the world. From that moment I could not conceive of any other life work but that of music.

Amazing Possibilities

"Now every home with a radio is drenched with the greatest music of the greatest masters every day in the week. What will be the result of these enormously expanded facilities for hearing music upon the musical creative effort of tomorrow in America? The radio has provided a great musical opportunity. Will America take advantage of this opportunity?

"It is true that I had had a few piano lessons with my mother, but my first serious study was done with one of the greatest geniuses of the organ of this or any other country, Clarence Eddy. He was born to his art. In 1879 in Chicago he gave a series of one hundred organ recitals in which not one composition was repeated. This gives some idea of his immense repertoire, most of which was played from memory. He had studied with Dudley Buck in America and with Haupt and Ledochowski in Europe. His greatest teacher, however, was Eddy himself, and whether he appeared in Holland, Switzerland, Austria, Germany, England, or Italy, his concerts were musical sensations.

"It was very fortunate for me that I had such an inspiring teacher. Often I fear unthinking people remark about the high fees received by certain noted musical peddlers. 'No man's time is worth all that!' they say, but they do not realize that great geniuses are almost as rare as orchids in Greenland. I know that I worked far, far more under Mr. Eddy and made far more progress than I might have done under an ordinary teacher. He taught me how to develop my melodies, how to plan the thematic development in relation to the natural evolution of the harmonies.

"I was eighteen when I went to Europe to study. I remember my embarkation from New York City in 1875. The steamship was the *Wyoming*, and the trip was made in ten days. The contrast between European civilization and our life in America was far more markedly different than it is now. It was four years after the Franco-Prussian War, and military Germany had displaced France as the chief continental power. To help in fixing this historical epoch in your mind, it must be remembered that Grant was president in our own country, Victoria was at the height of her reign in England, William I was Emperor of Germany, and Thiers was (Continued on Page 152)

The Art of Toscanini on Records

by Peter Hugh Reed

AT THE MOMENT there is at hand only one important act of recording, a performance of the *Overture to "Tommaso"* by the NBC Symphony Orchestra and the NBC Symphony Orchestra (Victor disc 11-8545). The value of this recording is so great that it behooves us to speak of the man behind it. Everything that Toscanini does on records remains inestimable. It is therefore not surprising to find him ennobling this product of French opera company by his unassuming gifts for lyricism and rhythmic sense. He makes this music seem more important than it actually is, which is another way of saying that this is a more imaginative treatment of it than we usually hear. "The trouble with a performance like this," said a musician friend of ours, "is the fact that the Toscanini record may well make all other performances—particularly in the opera house—unendurable."

It has been rumored for a long time that Toscanini made a great many recordings prior to the Petrolin ban which, to date, have been held up because the conductor has not approved them. Part of the rumor is true; the rest is false. Toscanini did make a series of recordings; many of these were accomplished with the Philadelphia Orchestra during his guest appearances in the winter of 1941-1942. Some of these have been found satisfactory by the *Maestro*, but difficulties in reproductive quality have retarded their release. However, there is just cause to believe that most of those he has approved will materialize in time.

On March 25 of this year Toscanini will be seventy-seven, yet there is no noted musician among us today who remains at his age more youthful than the Italian conductor. Watching him conduct, one would think he was half his age; listening to his music-making, one would swear he was a great deal less. For his interpretations there is all the energy and the imagination of a young man. He has not altered in his ideas *tempi* in recent times, as many modern critics would have us believe. Recently, we spent an afternoon with the *Maestro* in his home, and his age was brought up.

A Practical Demonstration

Whereupon he had his son, Walter, place on the phonograph a recording of the last movement of Beethoven's "First Symphony" which he made in 1921 with La Scala Orchestra. Afterwards he played his recording made in 1939 with the BSO Symphony Orchestra (Victor set 507). The timing, or speed of the playing if one prefers, was identical. Following this, the *Maestro* had the last movement of the Beethoven "Fifth" played—first in the acoustic recording made in 1921 with La Scala Orchestra, and then in the modern recording made in 1940 with the NBC Symphony (Victor set 640). Again, the results he attained in 1921, in matters of speed, were almost identical to those he demanded in 1940. Another test made on the Scherzo from Mendelssohn's "Midsummer Night's Dream" music showed the infallibility of his *tempi*. That the spirit and depths of Beethoven's interpretations have gained in stature during the years, few who have known his work over the long years will refute. The late Boston critic, H. T. Parker, once said of Toscanini, "In every composition he practices the science of musical architecture, and then by imagination and feeling warms it into an art. . . . To intellect Mr. Toscanini adds imagination, the finely subjective

imagination that no other conductor in America has possessed in such a degree." One expects such a man to evidence a growth, although hearing him a quarter of a century ago, few, if any of us, would have admitted there was room for growth.

The consistency of his intellect is borne out in an examination of the score. Take his reading of the Brahms "First Symphony." The opening of the first movement is not played by him as though it were an *adagio*. The keynote to the tempo of this opening is provided by the composer in the last two pages of the movement, where he marks the music to be played like the opening. It does not take a discerning listener long to realize that he listens to the *Maestro's* recording of this work (Victor set 875) that here is a clearly apprehended and firmly designed reading of the work. Moreover, the lucidity of Brahms' scoring is affirmed in a highly appreciable manner.

No one quite achieves the same rhythmic verve and humor with Rossini that Toscanini obtains. And his playing of Mozart is an inevitable joy. It is illuminating to hear him speak on Mozart. Referring to the great "G Minor Symphony," he said: "This is a tragic score. The undercurrent of its tragic impulse is heard from the beginning, and surely there is no more tragic minuet in music than the one in this symphony!" Too many conductors treat the opening movement and the minuet of the "G Minor" as though they were expressions of a nineteenth-century geniality and charm, with none of the feverishness and intensity with which Toscanini invests this music. The more one listens to his reading of the work, the more one becomes impressed with his musical intellect and imagination in its relationship to this score.

Musical Honesty

And so it goes with almost everything he has chosen to record. His interpretations are inevitably illuminating, intensifying, and always loud. Perhaps some of his interpretations—such as his performance of the Tchaikovsky "Piano Concerto" with Horowitz—lead us with the feeling that he is not as fully sympathetic to the composer as he might be. However, such interpretations are rare. Moreover, considering the music in purely musical terms, one comes to the conclusion that the *Maestro* is nearer right in these matters than others are. Toscanini's musical honesty prohibits him from indulging in the extensive use of *rubato* that many others do in such composers as Tchaikovsky and Johann Strauss. If one prefers these composers played with wider license and a greater stress on sentiment than he conveys, that should not prohibit one from realizing the musical worth of his interpretations. While at his home we heard a recording of his of Tchaikovsky's "Symphony Pathétique," as yet unissued, which impressed us enormously. The reading evidenced an unusually sane and divining treatment of a score which is all too often treated as though it was the work of a sick man. The tragic implications of the work were brought out with salient comprehension of the music's strength and dramatic intensity. The art of Toscanini, as represented by his record-

CONGRATULATIONS TO
MAESTRO ARTURO TOSCANINI
Maestro Toscanini is seventy-seven years old on the twenty-fifth of this month.

ings, is meager indeed when we consider the extent of his conductorial genius. There are representations on records of his readings of modern works, yet he performs many in public. His interpretations of such works as Mussorgsky-Ravel "Pictures at an Exhibition," Debussy's *La Mer* and *Pierrot*, Roy Harris' "Third Symphony," Busoni's *Rondo albertino*, and of many others we could name, deserve to be on records; for they are, in our estimation, unmatched.

There are works which he plays in a truly inimitable manner. We think immediately of his performances of the Weber-Berlioz *Invitation to the Dance* (Victor disc 15192). No one who has watched him conduct this music could doubt the great fondness he has for it, and this he imparts to his recording, which is one of the reasons that one acquires such great satisfaction from playing it again and again. Then there are his performances of the *Preludes* to Acts 1 and 3 from "La Traviata" (Victor disc 18408). More than anyone else he makes us realize the genius of Verdi.

Toscanini's Wagner is flooded with emotion, but it embodies none of the eroticism that so many other conductors bring to the composer's music. His *Prelude* to "Tristan," for example, and the *Love Death* are wrought with rare lucidity and dramatic intensity—conveys that aura of mysticism which belongs to the drama; he substantiates its rights to be regarded as a lone poem in the concert hall. Similarly, his performances of Schlegel's *Funeral Music* and the *Rhine Journey* from "Götterdämmerung" attest to their rights to an existence apart from the opera.

There are seven of the nine symphonies of Beethoven conducted by Toscanini on records, but it is to be hoped that his interpretations of the other two—the "Second" and the "Ninth"—will be made available in the near future. And it is also to be hoped that his performances of the other three Brahms symphonies will also materialize.

Those who have heard the radio programs of Arturo Toscanini have probably wished time and time again for as many of his unrecorded interpretations as those already available in good (Continued on page 178)

"A FIGURE FOR A BOOK"

In 1855 William Makepeace Thackeray was a guest at the "Craigie House," Cambridge, Massachusetts home of Henry Wadsworth Longfellow. Later, in recalling this occasion, he wrote: "I had a pleasant little party-kin last night at Cambridge at Longfellow's, where was a mad-cap fiddler Ole Bull, who played most wonderfully on his instrument and charmed me still more by his oddities and character. Quite a figure for a book."

The book, a biography, has now been written by Mortimer Smith. Perhaps it might better be called a portrait sketch, as the figure of Ole Bull has become almost a myth as well as a personality. Both Tartini and Paganini went through the same metamorphosis. Few people know that Ole Bull was Ibsen's model for Peer Gynt. Sixty years ago the violinist's American Middle Western second wife, Sara Chapman Thorp Bull, wrote a life of her famous husband, but wives rarely make faithful or accurate biographers.

Ole Bull died August 17, 1880, near his birthplace, Bergen, Norway, at the age of seventy. Nothing is more dramatic in the long and curious life of this unusual character than the tribute paid to him at his death. With a view of giving the reader some suggestion of the fine quality of Mr. Mortimer Smith's work, we quote the story of Bull's dramatic ending. "Shortly before the end came, the wasted old man whispered a request to his young wife, and she went to the organ and played soft strains from Mozart's 'Regulm.' Not long afterwards he relapsed into a coma, and at twelve noon on August 17th he breathed his last.

as the procession entered the harbor the guns of the fort boomed out a solemn welcome.

"The surrounding hills and the streets of the city were black with silent people come out to homage to Bergen's most illustrious son. All the boats in the harbor and all the city's buildings flew their flags at half mast; the newspapers were framed with deep borders of black; all shops and business houses were closed. The casket was borne through the streets preceded by municipal officials and by young girls in black bearing white flowers and many garlands and trophies he had received from royalty and musical organizations. The only sound was the strains of Chopin's funeral march; the mourners lined the streets in diadems of flowers, strewing juniper and flowers in the path of the cortege. At the Svanepothek, in the house where he was born, the procession halted while a poem written for the occasion was sung.

"At the cemetery the address was given by Björnsterne Björnson, then at the height of his fame as Norway's great man of letters. His tribute to Ole Bull—the first and greatest festival in this people's life—he called him—was a majestic drive full of a sweeping emotional power that must have been heightened by the appearance of the orator himself with his imposing frame, leonine head, and piercing eyes.

"Then a hymn was sung, and a gnomelike little man, in strange contrast to the burly Björnson, stepped out from the thousands who crowded around the grave, and placed a wreath on the casket. This was Edvard Grieg saying his last farewell to his lifelong friend."

As Bull spent much of his life in the United States, the book, page for page, is a valuable contribution to musical Americana, but best of all, it holds popular interest. For instance, it is intriguing to read the program of a concert in Boston (January 29, 1880), in the last years of his life, at which Ole Bull, the Fisk Jubilee Singers, Oliver Wendell Holmes, and Ralph Waldo Emerson, in an order suggesting, no doubt, their box office appeal. The book is well worth reading and owning.

"The Life of Ole Bull"

By Mortimer Smith

Pages: 220

Price: \$1.50

Publishers: Princeton University Press

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here
reviewed may
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postage.

OUR THIRTY-AMERICAN MUSIC

A collection of thirty-two compositions, mostly for chorus, annotated and edited by Dr. Richard Franko Goldman, son of Edgar (Gutman) and Roger Smith, and accompanied with arrangements for band or smaller orchestral groups, is preceded by a finely prepared, descriptive introduction which makes it eligible for this department, which reviews books upon music and not the music itself. Twenty-one biographies of the earliest American composers are given, with much attention to original research. Belcher, Belknap, Billings, Flagg, French, Hewitt, Holden, Holroyde, Hopkins, Jackson, Jocelin, Kimball, Jr., Law, Lyon, Morgan, Reed, Reimale, Seward, Swan, Tuckey, and Von Hagen, Jr. are represented with the best-known specimens of their work.

"Landmarks of Early American Music (1760-1800)" by Richard Franko Goldman and Roger Smith

Pages: 103

Price: \$1.50

Publisher: G. Schirmer, Inc.

FROM THE LAND OF THE NIGHTINGALES

Sweden has sent to America many human "nightingales," among them Jenny Lind, Christina Nilsson, Kerstin Flörberg, and Greta Linberg. No European country save Italy sent so many lovely voices to the New World. How is it that certain districts in the world produce an unusual number of fine singers? The writer has heard some critics intimate that the sun, the mellifluous language, a diet rich in oil as well as fruit juices and fish, to say nothing of *bel canto* have been responsible for the beautiful Italian voices. That, however, would leave Sweden with one conspicuous factor, the fish diet. Moreover, it does not explain the unusual number of fine voices which the Welsh and also our own Negroes have produced.

The Swedes, however, do have a wonderful "score" and are properly proud of their singers. A new and popular biography of Christina Nilsson, by Helen Headland (author of "The Swedish Nightingale"), in which the author has provided from her imagination fanciful dialog, such as might naturally come into the historical incidents of the great prima donna's life, make with a very charming, unusual romance. An appendix contains the words and music of three of Nilsson's favorite songs.

"Christina Nilsson"

By Helen Headland

Pages: 120

Price: \$1.50

Publisher: Augustana Book Concern

ENTERTAINMENT

IN AID OF THE

Old South Preservation Fund,

In Old South Church,

Thursday Evening, Jan. 29, 1880.

At 7.45 o'clock

OLE BULL,

FISK JUBILEE SINGERS,

Ralph Waldo Emerson,

Oliver Wendell Holmes

MR. STRAUSS, PIANIST.

PHOTOGRAPH.

1. Piano Solo. MR. STRAUSS

2. Battle Hymn of the Republic. Mrs. Julia Ward Howe

3. FISK JUBILEE SINGERS

4. Dorothy Q. (with portrait as illustration) DR. OLIVER WENDELL HOLMES

5. The Noddy's Prayer. OLE BULL Composed and performed by

6. The Conched Hymn. RALPH WALDO EMERSON

7. The Gospel Trump. FISK JUBILEE SINGERS

8. Our Orders. DR. OLIVER WENDELL HOLMES Mrs. Julia Ward Howe

9. Reading. (From address to the Fisk Jubilee Singers, written together, Mrs. A. C. L. Warrenton)

10. The Silent Melody. OLIVER WENDELL HOLMES

11. Siciliano e Tarentella. OLE BULL Composed and performed by

"Upon word of his death there was a tremendous spontaneous outburst of grief throughout Norway, and elaborate plans were made to do honor to a well-loved son. The body lay in state for several days, and then a service was held in the music hall, with Edvard Grieg playing a prelude on the organ. After the service neighboring peasants bore the casket down to the waiting steamer, which then turned into the Lysefjord, under a cloudless sky, on its way to Bergen. At the entrance to Bergen harbor it met a convoy of several steamers which ranged themselves on either side; and

RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

MARCH, 1944

"FORWARD MARCH WITH MUSIC"

143

Beethoven

AFTER A RECENT New York recital by one of our most eminent pianists, a metropolitan critic wrote as follows:

"Never before has the eminent pianist been so completely a law unto himself in his interpretations, or played in so improvisational a manner. . . . Nowhere was the tendency to indulge in rhythmic and dynamic ideas of his own, regardless of a composer's indications, more strikingly in evidence than in Beethoven's Sonata in E Flat Major, Op. 31, No. 3.

A romantic use of rubato prevailed throughout the four movements of the sonata not usually associated with this music, and countless details were at variance with the markings on the printed page. Portals were as like as not to be delivered pianissimo, or vice versa, and a point was made of introducing altered dynamic effects where any section of a movement was repeated. . . . Many of these surprising innovations, however, were of pronounced beauty in themselves, regardless of their appropriateness to the classical style, more piece, and the whole work was pervaded with a lyricism and a ravishing distribution of sound, that, for all one knows, may have come from the composer's intentions than sticklers for obeying the letter rather than the spirit might suppose."

Correspondence with this Department requested that we should refer to One Hundred and Fifty Words.

Upon you have the unparalleled illustration of a critic not only condoning unpardonable treatment of the composer's intention, but actually extolling it. All-time low point in flip, stupid, music reporting as it is. Musicians cringe whenever anyone lightly scorns Beethoven's directions?

Opus 2, No. 1 contains no less than forty *sf* markings, not to mention the *fp*'s and other indications for abrupt contrasts. Here, as in all his work, Beethoven leaves no doubt as to his intention. . . . Is it any wonder, then, that sincere musicians cringe whenever anyone lightly scorns Beethoven's directions?

On Studying Beethoven

For your Beethoven study I recommend using three editions:

(1) The so-called "Ur" or original text (Breitkopf and Haertel) or any other you can find as nearly unedited as possible.

(2) An excessively annotated edition like Schnabel's.

(3) A poor or doubtfully authentic edition like the Arno Steinbach edition used (also) by most teachers and students. All are valuable: the original text for keeping mind and spirit pure in approaching the music; the Schnabel edition because of its stimulating, invigorating editing and comment; and the poor edition to show you what not to do. By comparing the three editions you stand an excellent chance of having an authoritative understanding of Beethoven's intention.

A word on Schnabel's edition: Beware of the frequent changes of *sf* and *pp* markings on the same page or in single movements. Take them literally, and you make a terrible hash out of the sonata. Schnabel is just trying to exhort you to let the tempo be a bit flexible—that's all. And if you object to Schnabel's suggestions for phrasing, dynamics, and pedal, remember that what seems like liberty in his case is the result of a lifetime of intense, profound, and reverent study of Beethoven by a very great master musician.

Examine Schnabel's fingerings carefully. Many of them make significant contribution to the whole field of piano technique.

Examine Schnabel's fingerings carefully. Many of them make significant contribution to the whole field of piano technique.

"FORWARD MARCH WITH MUSIC"

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist

and Music Educator

fingerings. Although unconvincing, Schnabel's finger patterns often serve to clarify the musical content of a passage, and are frequently of surprising help to its mastery and protection.

A very great help to the study of the Beethoven Sonatas is Eric Blom's book, "Beethoven's Pianoforte Sonatas Discussed," an amplification of Blom's "program" notes to Schnabel's records of the "Sonatas." I like Blom's analysis better than Tovey's or some of the others because it is less didactic, more imaginative, and more provocative.

I do not subscribe to the indiscriminate worship of Beethoven's compositions; a surprising number of pages fall below the high level of which he is capable. It seems to me that Beethoven has produced a much larger proportion of second-rate music than either Bach or Mozart.

Most of his early compositions lack that final touch of conviction and originality which stamp the masterpiece. Glowing, isolated pages of music there are, but few sustained examples of Beethoven's towering greatness.

Although his early voice is that of the prophet and genius, it took Beethoven until his so-called middle period to proclaim this voice as fully as he wished. Much of his early music seems to me self-conscious. The moods of garrulousness, tempestuousness, and yodel hilarity are too labored to satisfy completely. Some of his early, calm movements I also find unconvincing; the lion pretending to be a kitten becomes slightly irritating. I took the lion call a long time to mature; but when he did grow up—heavens, what a roar was heard! The like of this has never been heard since!

Beethoven: Specific Points

1. Do not play Beethoven with excessive rhythmic freedom: avoid "romantic" rubato. Effective color and warmth in Beethoven result from sharply contrasted dynamics and carefully controlled shading rather than from rhythmic license.

2. Always go to the limit with Beethoven. If he calls for extreme violence, give it to him—but always with fingers in contact with key-tops.

3. Guard against deviations in tempo of single movements, unless expressly directed. Beethoven's extraordinary variety of note values and rhythmic pat-

terns takes care of all necessary changes in pace. If arbitrary tempo alterations are made by the interpreter, Beethoven's propulsion, drive, and inevitability are lost.

4. In line with this, avoid playing second or subsidiary themes at a slower tempo than chief themes; otherwise unity and coherence will be sacrificed to instability and caprice—arch enemies of the Beethoven style.

5. Watch out constantly for Beethoven's "orchestral" texture. Again and again the orchestral analogy is inescapable; often the music is not pianistic; it is instrumented. Everywhere in his piano music these examples of orchestral structure afford excellent opportunity for color and timbre contrast.

6. Build Beethoven *crescendos* carefully, for he conceived *crescendos* as quantitative intensifications and not as single notes gradually swelling louder. The *crescendos* steps usually can be treated as blocks or sequences of notes, each sounding on a progressively higher plane.

7. Watch carefully for the frequent *subitos*—especially the pianos which are preceded by a swelling out from *p* to *f*. Loudness scrupulously to the last forte tone, then make a sudden "big-*up*"—this is one of the effects with which Beethoven delights to exploit his unique new instrument.

8. Let solo movements sing to the hilt. Due to the limitations of the pre-Beethoven piano, no composer up until his time had been able to exalt such richness and ardor from the instrument. Let your themes thrum and pulse.

9. Watch carefully for every hold, pause, break-off, silence, or syncopation. Give each of these "overtimes" in which to speak to the masses. . . . In slow movements especially, be sure to observe what is revealing to be done from the keys, foot from damper pedal. . . . Silence!

10. Beethoven's Silence is sharper, more incisive, and more dramatic than Haydn's or Mozart's. . . . Especially in slow *staccato* is the thick, heavy quality of string *pizzicato* appropriate for Beethoven.

11. Don't try to gloss over the frequent "muddy" quality of thick bass chords caused usually by Beethoven's inclusion of the third of the chord. If you thin out or lighten this effect you will destroy a typical Beethoven sonority.

12. On the other hand look out for "empty" measures; that is, places where right and left hands are widely separated—this is especially true in the treble, the left low in the bass—with nothing whatsoever in the middle. This makes an excellent opportunity for the hands to be played richly and sonorously, without the plenty of damper pedal to obviate thinness.

13. In most cases, however, avoid too much damper pedal. Beethoven's style is alien to the use of little or no damper pedal (often none at all) except where Beethoven himself expressly directs—as, for example, in the "Moonlight" Sonata. (Continued on Page 184)

Getting Ahead Through Competition

by Alfred Wallther

IF "COMPETITION is the life of trade" as the old saying goes, it is the factor which has been the basis of many artistic successes. Invite competition at all times. Spur on your ambition with good competition! To succeed in any art or craft, you must compete not only with your contemporaries but with the successful and famous of the past. You may never compose organ music as well as the immortal Johann Sebastian Bach, but you may never sing as well as Lily Pons or John Charles Thomas, but they will not mind if you try to do so. Nor would Shakespeare, if he were living, have the slightest objection to your working to surpass his dramatic successes.

If you really wish to advance in music, do not be afraid to sing or play in public because you think you are not so good as others on the program. Always do your best, regardless of competition, and use competition as a measure of your ability. Analyze your performance and thankfully accept constructive criticism. Then work to correct faults or to improve performance, not only technically but with regard to stage manner and appearance and the means employed to put your "act" across the footlights effectively.

Remember that you cannot hear yourself play or sing as well as another person hears you. When mind and muscles are occupied with performing you cannot concentrate upon listening as a member of the audience who is devoting his time and senses to listening. You may be better than you think you are. Many persons are prone to undervalue their ability.

If they are unable to appreciate themselves and need an occasional friendly boost to help them along or to get them out of a rut. Self-deprecation is not a bad fault provided it is not allowed to develop a feeling of inferiority and a sense of competition. On the other hand don't be a "know-it-all" and don't be so sure that you are "wonderful." No matter how talented you may be you have only to look towards the top of the ladder to see how far you still have to climb. Overbearing egotism has ruined many a personality and cut short promising careers, to say nothing of careers that already had lasted success.

Of course, no one can love everybody, but one can develop a likable personality by appreciating others and by being generally agreeable and pleasantly approachable. The secret of stage magnetism is simply having a personality that is so outstandingly pleasing that the audience is likely to give you credit for the credit you are entitled to have made your acquaintance. In other words, like others and they will like you. But beware of insincerity! And don't try to "bluff" your way anywhere. There'll come a showman's snarl and you'll find your shortcomings and make a come-back very difficult, if not impossible.

Returning to competition, let us display a good sense of sportsmanship whether we win or lose. Don't fear to enter the race. If fear of competition were universal, there would be no music or stage contests, no football, baseball, or other games or athletic contests, and so on. Where would much of life's pleasure be without competition?

Weak Excuses

Perhaps you have known music students who, when recital time came around, gave various excuses and reasons for not appearing on the program. Perhaps it was fear of competition, which was poor sportsmanship; or of jealousy, which was even worse. Probably for a whole year the teacher worked hard to develop the pupil's talent, to encourage him to study, to give him handouts or difficulties, to arouse interest in the coming public appearance, to build up the pupil's confidence in himself. Then, for some haphazard excuse the pupil is absent from the recital, which is not only disappointing and discouraging to the teacher but a loss to the pupil as well; for an opportunity to make a public appearance should be eagerly grasped by

anyone who hopes someday to appear professionally before an audience. Maybe the future will change the music to a minor key, a lawyer, a school teacher, but the experience of student-day recitals will prove invaluable to anyone who has to speak or otherwise appear on stage or platform.

Almost without exception, professional or student artist gains with studious admiration upon a masterpiece by Rembrandt, Turner, Rubens, or Raphael. There is but the slightest possibility of his even distantly approaching the skill and artistry of these master painters, but a real artist will keep his great "competitors" in mind and will try to improve his work from day to day. Perhaps the time will come when a masterpiece will be produced by him. Who knows?

It should be the same in all arts and crafts and professions. Aside from discovering faults to avoid, there is little to be gained by a musician listening to a performer no better than himself. Successful competitors should be heard without prejudice and with an open mind that will be receptive of progressive ideas. Study the points that make a competitor a superior, and then work to advance yourself beyond the competitor.

Don't allow a friend or acquaintance to influence you to stop studying, saying that you "know enough." Nobody has ever known everything about anything, and surely you are no exception. There is always something more to learn in any art or craft or profession. If you are ambitious to become a writer of popular songs, you will compose better music if you study Bach, Haydn, Mozart, Schumann, Chopin, Tchaikovsky, and other masters. Learn to appreciate the best of everything in the arts. This cannot be done without study.

Beware of Insincere Flattery

As to appreciation, it may be of interest to know that probably the greatest of all musicians, Johann Sebastian Bach, was so little appreciated in his day that his grave was lost for years and his own musical sons failed to consider their father's masterwork as of much consequence. Perhaps they thought of him merely as their father and music teacher, and of his composing simply as part of his daily labor. This feeling is common among young persons with whom we are well acquainted. The distant attitude assumed by certain famous persons toward the general public is undoubtedly taken purposely to avoid familiarity and making themselves too common. This practice is carried on to a less extent than formerly, especially among stage folk and movie stars, whose popularity often means more than artistic performance, and where competition is keen, particularly among the developed or adopted stars.

There is another sort of competition to contend with, and it is not the kind to inspire one with progressive ideas. It might be called unfair competition, and all persons who are trying to get ahead in their work have to overlook it or counteract it, as the case requires. Nobody is exempt from this unfair competition which takes various forms, some of which are much more insidious, and some openly antagonistic.

A fellow club member may tell you smilingly that your performance was excellent, and then, when you are out of hearing, laugh and tell others how "terrible" your singing or playing was. This is usually jealousy disguised as kindness. The person who is interested in his own performance, if it is good, all the more so if it is poor, will not only (Continued on Page 184)

Then there is the "knocking" by adherents of one of your competitors. If you are a music teacher you will have to contend with more or less of this, but argue. Just prove by the results you attain that your method is good. Here again is a reason for checking up. Perhaps there is room for improvement. Don't be narrow minded or stubborn about making method changes for the better.

If you are a student, beware of the subtle propaganda of a friend who is not musical or who has not had the opportunity to study. In one case of this kind, a girl student was making fine progress in playing standard and classical music. A close friend, somewhat underprivileged, kept ridiculing good music and boasting jazz until the girl gave up her piano lessons, and thereby probably lost forever one of life's greatest pleasures, the appreciation of good music.

If you happen to be a choir director, you may become the center of interest in a whispering or gossiping campaign. Unfortunately, church members continue to divide into cliques: one for and one against the choir director. Musically the director may be fine, but he may lack tact, or might have indulged in some personal indication that in itself was harmless but which warring tongues exaggerated until the incident really became something to talk about. When before the public, think twice before you act in any unusual capacity. There is often jealous competition eagerly awaiting the opportunity to assail your character or your work. Remember that a good choir director has one of the most difficult and most generally unappreciated of jobs, and rather than enter into local controversies it is better to stick to music, and otherwise hear nothing, say nothing, and say nothing. Don't forget that disputes in church, although not uncommon, are out of place, to say the least.

Personal appearance is important in both competition and in the habits and dress are over. There are teachers of equal ability, one being temperamental and eccentric in both habits and appearance, and the other being likable, well groomed, and having common sense. The latter is the one who is more likely to be selected. Everyone has a spot in his heart for the hard-working, religious Papa Bach with his twenty children, who found time to compose volumes of some of the best music the world has had or may ever have. On the other hand, some persons who are well acquainted and appreciate the genius of terrible-tempered Beethoven and eccentric Paganini, the feeling one has for them personally is akin to pity.

The days of affectionate habits and dress are over. There prevails everywhere a growing appreciation of what is known as good taste and consistency—a knowledge of the fitness of things seen, done, and heard. Certain persons in the public eye have intentionally developed or adopted something unusual in dress or habit simply for advertising purposes. Carried to extremes this becomes ridiculous, so don't try to be "funny" just because some higher-up has succeeded in spite of it. The public becomes bored with oddities. There are people who will pay to look at a two-headed snake or some other monstrosity, but few would do it frequently.

Don't make a public appearance without adequate preparation. You can refuse to perform, or, if you do, good excuse, but you'll find it exceedingly difficult to excuse a poor performance. The audience will not be acquainted with your lack of time for practice or rehearsal. The audience will not be interested in your performance. If it is good, all the more so if it is poor, you will not only (Continued on Page 184)

Building Public Musical Taste

A Conference with

Erno Rapee

Musical Director, Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ERNO RAPEE makes music for more people than any other conductor in the world. As Musical Director and Chief Conductor of the great Radio City Music Hall, which has recently entered its twelfth year, he plans and projects the programs that lift the Music Hall out of the category of ordinary motion picture theaters. Something over twenty thousand people a day, every day, listen to the adroit blending of symphonic, operatic, and popular music that Rapee provides for them; and all are satisfied. What is required to supply musical delight for millions? What musical philosophies underlie the system by which Rapee entertains music lovers, whether enthusiasts, and just plain folks? THE ETUDE has asked Mr. Rapee to outline his theories for successful music-making.

"I came to this country in 1912, when there were about seven major symphonic organizations in the entire land. Soon after I arrived I met an acquaintance who asked what I was doing. 'I am a conductor,' I replied. 'Good!' said my friend. 'That's fine work.' A conductor gets around and sees the country. Just where is your run? I hastened to explain that I wasn't that kind of 'conductor'; and, my English at that time being less than complete, I made notions with my arms to show the kind of conducting I meant. 'Oh,' said my friend, 'you mean you're a band leader!'"

"That extremely ingenious comment stands as the symbol of what music and conducting meant to the average man thirty years ago. Conductors worked on trains, and music meant bands! Symphonies were something alien and 'highbrow.' It is hardly necessary for me to point to the changes in popular thought trends that have asserted themselves since then. I point merely to the contrast between then and now. Anyone who is seriously interested in the cause of music can find food for thought, not solely in the fact that we have progressed musically, but in the causes underlying our progress.

What Is Music Appreciation?

"The amount of good music supplied to and consumed by our public today means that certain forces have been at work within our national consciousness. For one thing, the American people have finished their work of colonization and have begun to enjoy life, developing the various appreciations that make life enjoyable. Appreciation, however, is not at all an abstract, spiritual quality. It is a highly sensitized function of brain and nerves. Like every other physical function, it cannot develop unless it is properly nourished. Hence, an appreciation of art progresses in direct proportion to the stimuli given the appreciative faculties. You can't appreciate literature if you never read books; you can't appreciate music if you never hear any! Thus, the musical awareness that has grown here since the time when I had difficulty in making my friend understand what a conductor is, depends upon two equal forces, so closely interlocked that it is almost impossible to tell where one begins and the other ends. It's the old rule of supply and demand. Our nation would not listen to good music if it hadn't been given the habit of hearing it. And the music habit couldn't 'take' if the people were not disposed to take it!"



ERNO RAPEE

"Now this is extremely important to the conductor—or to anyone who takes pleasure in bringing music to the people. What shall you provide for an average audience? You can't expect a selection that is 'too hackneyed' for some, will not prove to be 'too difficult' for others? To my mind, the first step in public music-making implies an adequate grasp of program-making. The finest musician in the world is able to project his message only in terms of the music he manages to filter into the understanding of his public. With this in mind, my best belief is to steer a middle course.

"At Radio City Music Hall, my present symphonic movements, condensed opera, program music, and popular numbers (musical comedy, ballads, hits, and so on). Just which selection from each category we offer is beside the point. The important thing is that none may be either too high or too low. No one can honestly maintain that the (potential) music lover who appreciates Gershwin will have an equal understanding of Mahler, on the grounds that both are 'good music.' It isn't so simple as that! The Gershwin enthusiast, however, can be brought, by gradual steps, to understand Mahler, and it is the business of a good conductor to effect this gradual transition. If you know your audience like Gershwin (and I am using Gershwin here as a type), try them on Meyerbeer with his rich, melodic flow, his marked rhythms, his colorful harmonies—then progress to Schubert; then to Mendelssohn, then to Brahms, and work your way, step by step, to Mahler. Musical horizons, like physical

horizons, depend upon the height on which you stand! The higher you are, the farther you will see. But if you ascend too fast, you'll only get dizzy!"

"While the really good conductor never compromises with his own best musical standards, he makes constant adjustments to the material with which he works. These adjustments generally take two different forms. First, he must make himself aware of the capacity of his audience and present selections that they will understand. Of course, the art of this is to know audience—capacity so well that one can keep a step ahead of it, thus introducing into each program some work that is not entirely familiar (in idiom or style), but which lies close enough to the audience's proved taste to be understandable. In this way the conductor becomes instrumental in building public taste at the same time that he lives up to his own standards, both of which factors require the very closest attention.

"In second place, the conductor must adjust himself to the performance-capacity of his orchestra. With due respect for the magnetic leadership qualities of the entire species of conductor, I am convinced that it is impossible to 'inspire' the players to better work than they are physically and technically able to perform! That, of course, is the great problem of young orchestras, whether they be school groups, amateurs, or even professionals. It is the business of the conductor to select only those works that lie well within the technical and interpretative grasp of his players. Our conductor may be entirely capable of giving a magnificent reading of Brahms' First Symphony—but if his players cannot encompass it, and if his audience is not ready for it, he is simply wasting everybody's time.

No Compromise Permitted

"Again, let me stress the point that I do not hold with any compromise of musical integrity. But within the strict limits of 'good music' there is a wealth of material that is not so difficult as the Brahms' First! To me, any music that reveals a proper blending of melody, harmony, and rhythm is good. Gershwin's *Summertime*, to my mind, is as beautiful and musical a lullaby as any from the classic literature. *The Stars and Stripes Forever* is a better march, musically, than many from the operas. Friml, Strauss, Kern, and Herbert are only a few of the names that come to my mind as composers of music that is eminently good and, at the same time, comprehensible to the least developed audience and the least experienced group of players. By making such adjustments to his material, a conductor can do more real service to the cause of music than if he persisted in forcing unprepared players through classical mazes that his hearers cannot follow.

All of which brings us to a consideration of the materials with which a conductor must work—his players and his audience. I often say that there is no such thing as a bad orchestra—there are only bad conductors! The bad conductor is one who fails to adjust to his materials; who fails to extract the best from his music and his men. The real conductor has but one goal—perfection, always within the scope of his materials. What are the qualifications of a good orchestral musician? For one thing, I prefer to work with young and talented men and women. The first requisite should be highly developed, native musicalness. The other 'musts'—precision, technical ability, ensemble cooperation, and so on—can be taught; but the so-called 'talent' cannot. A conductor must have a dog in the machinery. I am not afraid of inexperienced musicians. If they live long enough and play long enough, they'll get experience as a matter of course. I would far rather train a competent, experienced youngster of musical fiber than drag along a routine fellow of twenty years' experience who takes music as a job which has to be done for a living rather than a joy.

"But even the most musical player needs training! Of course, it is not the business of the conductor to master his instrument and should know music before he comes into the conductor's hat. There is a procedure that I recommend to young musicians, as a sort of bridge between his teacher's lessons and his professional status. That is, to get hold of the very useful books that are now (Continued on Page 18)



Orpheus with his lute made trees

And the mountain tops did freeze

Bow themselves when he did sing.

Shakespeare

(King Henry VIII—Act 3, Scene 1)

A GOOD MANY summers ago I received from Maestro di Canto Isidore Braggiotti, in Florence, this invitation: "Do come and spend the month of August with me here. It is the dead season and almost no pupils; but that will give us all the better chance to talk over, to our hearts' content, dear old voice production." For a month he and I discussed singers and singing, teachers of singing and their methods. It was great fun, for we were, both of us, enthusiastic students of the art of bel canto. Here and now I yield to the temptation to discuss informally with the readers of THE ETUDE some of the aspects of that ancient topic, "Dear Old Voice Production." Probably the most famous singer of all time was Orpheus. Orpheus lived before the beginning of authoritative history, so we cannot safely assert that the details of his biography are beyond all challenge. But then we are also in the dark about practically all the happenings in the life of the world's greatest poet Shakespeare, who was alive scarcely more than three hundred years ago.

Born in Thrace, son of King Oeagrus and Caliope, the Muse of Epic Poetry, Orpheus' natural gifts for music early aroused the interest of the sun-god Apollo himself, patron of all that is beautiful in Nature and in Art. Apollo bestowed upon Orpheus a golden lyre and probably gave him also some instruction in its use and in singing to its accompaniment. Caliope had eight sister-Muses: Clio, the Muse of History; Euterpe, the Muse of Lyric Poetry; Thalia, the Muse of Comedy; Melpomene, the Muse of Tragedy; Terpsichore, the Muse of the Choral Dance; Erato, the Muse of Erotic Poetry; Polyhymnia, the Muse of the Sublime Hymn; and Urania, the Muse of Astronomy. With nine close relatives, each one expert in a special form of art, and the whole group under the direction of the super-authority Apollo himself, to map out and conduct his studies, is it a wonder that Orpheus achieved undisputed preeminence as a lyric artist?

We do not know who Orpheus' voice teacher was, but we are told that when he came home after his

famous experience with the Argonauts he opened a school of singing for his fellow-countrymen, the Thracians. He must have been past master in the art of bel canto, but whether it was bel canto as taught centuries later by Tosi, Porpora, the Geminis, and de Reszski, we do not know. I wish we did know how he produced his voice. Perhaps it was only "l'émulsion du bon Dieu," as Plançon, the famous French bass, once described to me the vocal emission of the incomparable Caruso. The secrets of Orpheus' vocal art may remain hidden forever, but we do know that

"Orpheus with his lute made trees

And the mountain tops did freeze

Bow themselves when he did sing;

To his music plants and flowers

Ever sprung; as sun and showers

There had made a lasting spring.

Everything that heard him play,

Even the billows of the sea,

Hung their heads and then lay by,

In sweet music it so charmed

That wild thyme and sweet fennel grew

Killing care and grief of heart

Fall asleep, or hearing, die."

King Henry VIII—Act 3, Scene 1

Homer makes no mention of Orpheus, but he has immortalized Stentor, a Greek herald, whose voice was equal in power to that of fifty men in chorus. What abdominal muscles Stentor must have had and what a resonator! Even today, we speak of the trumpeting, around tones of the political orators as "stentorian." Years ago I was given the following recipe for successful vocal utterance—not altogether trustworthy, but memorable:

"The pharynx now goes up,
The larynx with a slam
Ejects a note from the throat,
Pushed by the diaphragm."

VOICE

There was also in ancient Greece, Arion, famed as a trainer of choral groups. Once, after a festival celebration in Sicily, he was on his way back to his native Corinth, laden with rich prizes won in vocal competition. The sailors, covetous of his wealth, seized him and were about to cast him into the sea. He begged successfully to be permitted to sing just one song of valediction. This song was so lovely that the dolphins around the ship, hearing it, stood by and bore him in triumph on their backs, home to his native land.

The art of modern song may be said approximately to date from the Florentine Music Reform, which followed closely the death of Palestrina in 1594. From that day to our own, the art of solo singing has been studied seriously throughout western civilization. When Erasmus had come to England a century earlier he found it "marvelous" England, indeed, and rejoiced in the singing that he heard everywhere. Many English dishes of the sixteenth century are preserved, but no names of solo singers till we come to that of John Dowland (1583-1630), who won well-merited celebrity at the end of Elizabeth's reign and the beginning of James'. Dowland wrote both the words and music of his songs and, like Orpheus, sang them to his own accompaniment on the lute. He was a welcome visitor in the great houses in England and also toured the Continent—a sort of troubadour—much admired by the aristocracy everywhere. Dowland's songs are still fresh and lovely after three hundred and fifty years and make frequent hearings. In a sense, possibly by Shakespeare, Dowland is praised: "whose heavenly tune upon the Lute, doeth ravish humane sense."

Colley a little older than Dowland was William Byrd, a greatly gifted English composer and "the most assured friend to all that love or learn Musicke," who in 1588 (the year that Queen Elizabeth's gallant sailors destroyed the Spanish Armada) published a book entitled, "Psalms, Sonets, and songs of sadness and pietie." The preface was as follows:

"Reasons briefly set downe by th' author, to persuade every one to lesne to sing."
First, it is a knowledge easily taught, and quickly learned, wher there is a good Master, and an apt Scholer.

2. The exercise of singing is delightful to Nature, and good to the health of the Man.

3. It doth strengthen all parts of the breast, and doth open the pipes.

4. It is a singular good (Continued on Page 178)

What Is "Bel Canto," Anyway?

A Masterly Discussion of "Dear Old Voice Production"

by Francis Rogers

Professor of Singing,
Juilliard School of Music

Francis Rogers is one of the world's most distinguished teachers of the art of singing. After being graduated from Harvard University he studied for one year at the New England Conservatory and then went to Paris (Boschy and Florence (Yvonne) for further study. After concert tours (one with Marcello Sembrich) and a year in opera, he became a teacher. Since 1924 he has been a member of the faculty of the Juilliard Graduate School of Music. The following is the first of a short series of scholarly and essentially practical articles giving the background of the historical development of bel canto. (Another article appears next month.) The Etude considers these articles so important and so "meaty" that we trust that our vocal teacher readers will insist upon their pupils becoming familiar with them.

—EORNE'S NOTE.

Watch for the Minor Details

by Frank Patterson

Frank Paul Patterson, internationally known as a music critic, was born in Philadelphia. His grandfather was president of the University of Virginia and later president of the University of Pennsylvania and took a very active interest in the art and cultural life of Philadelphia. Mr. Patterson received his education at the University of Pennsylvania, where he was under the direction of Dr. Hugh A. Clark, well-known authority upon theory and harmony. Later he studied counterpoint with Rheinberger and Tautz at the Royal Academy for Music in Munich. After returning to America he engaged in critical work and also played viola in the Los Angeles Symphony Orchestra. He then became associated with the Musical Courier and spent some years in Paris, where he came to know many of the famous musicians.

MANY PLAYERS who have finished their educations (in the sense that they have ceased to take lessons) fail to awaken interest because "something" is lacking. That "something" is not necessarily a lack of talent; it is much more likely to be the result of a lack of observation; they fail to notice the minor, apparently insignificant details in the interpretations of the artists they wish to emulate.

These minor details are only apparently insignificant. They are, in fact, the very soul of musical expression. They are the elemental features which create interest and which hold the audience. A mountain is not beautiful because it is massive and imposing height but by its infinite and intricate detail of light and shade. A flower is lovely not merely as a blob of color, but also because of the delicate tracery with which Nature has adorned it—its grace of shape and form.

And so with musical interpretation. The composer has given us much, but it is at best only an outline of musical thought embodying the wealth of the sentiments that have given it birth and being—what we call inspiration. The rest belongs to the interpreter.

But even interpretation has been built up, has had its evolution, and each learns from it. It is a generation, each pupil from a master. That was difficult in the past, but today, with radio, and with phonograph records, all that is needed beyond innate talent (and, of course, preliminary instruction) is observation.

So Little on the Printed Page

The meaning of a lack of observation can be seen in school: children in the spelling class see the printed or written word but do not "notice" which of its letters is doubled; whether *E* follows *r* or *I* follows *E*. And so all readers of detective stories know, actual eyewitnesses are the despair of the law-courts where their statements differ in important particulars.

It is sometimes a discouraging feature of music teaching to have to realize, for little, the most talented pupils notice. The piano pupil will fail to observe that certain notes are struck a little ahead or behind the rhythmic beat, that certain inner notes are accented, or that a moment of hesitation may be interpreted so that the full, velvet sonority of a chord may be felt. And the violinist may produce the wave and sweep of sound, accuracy of intonation, sparkling passage-work—yet none of these is sufficient to carry an audience unless combined with the intricacy of *glissando*, of accent, and the rest, possible to the fingers and the bow. It is the same for the singer, the conductor, the interpreter of any form of serious music.

For a good many years it was my privilege and

duty as a critic to hear, day after day and night after night, what the city's halls had to offer in the way of musical fare. The city, part of the time, was Paris; at other times it was New York. And the fare, as may well be imagined, was always rich in quantity, but not always so in quality. There are occasions when it is not a "privilege" to be a critic.

Sometimes, rather often in fact, the show was pitiful enough to be painful, or too deadly dull to be sat through. Oh, the technique was there! The artists, or would-be artists, played all the notes, even the most ambitious and foolhardy would hardly have been the trouble to appear in public without that much preparation.

All the notes!—That, indeed! But there is so little on the printed page—a mere sketch, a mere outline, of the emotions that swayed the composer during the high fever of creation. The composers of the good old classic time well knew that, and often enough did not bother to set down even the speed with which a piece was to be played: *adagio*, *andante*, *allegro*—to say nothing of what we now call expression. Today we have a wealth of signs and symbols, but even so, almost everything is left to the interpreter.

I learned much indeed in listening to all those concerts, but I think I learned even more about this one feature of the artist's life—observation, or the lack of it—by talking with young artists I met by accident at recitals of the great masters of the concert stage. Their enthusiasm was enormously enlightening. They were lost in their appreciation of the speed and force that the master had displayed. They were lost in the mastery, the moments of tenderness, and so on; but of detail they said nothing. In other words, they grasped the mass colors, the outstanding features of the tapestry, but failed to observe the intricate weaving of the threads of color that gave life to the whole.

Their description could have applied as well to the old-fashioned player-piano, for which the perforated paper rolls were cut with geometrical precision. There, indeed, was technical perfection at its best—of worst!—unlimited speed, impeccable accuracy. But as to expression, one could make it loud or soft, slow or fast; nothing else was possible. No single note could be accented. The left hand was as loud as the right, and if the melody was between the two it could not be heard at all.

"Putting It Across"

In addition to expression, there is the matter of "putting it across," getting it over the footlights. Expression is present. To hold their interest the artist must give something of himself, but, at the same time, must play for his audience, carefully enunciating the music. This means the following incident may be of value.

I remember, years ago, before the other war, hearing Maggie Teyte give a recital of Debussy songs, accompanied by the composer. It was, of course, in many ways delightful, but in one way it proved to be irritating. For—Debussy played for himself. He dreamed his magic dreams away at the piano with an incomparable warmth of touch and a wealth of color. But it was all so soft, so deliciously tender, so delicate, that the accompaniment did not form a unit with the voice part, did not merge with the vocal line. And that vocal line, as the reader will know, needs support. In these Debussy songs particularly, it needs the explanation of the harmonic fabric. Because the vocal line here is rarely melodic; the tune is in the piano, and often even those of us who knew what to expect could hardly hear it.

That is excusable—for a Debussy—but it is understandable in (for instance) a broadcast such as I heard recently, a program of French songs when the distinguished singer had apparently been placed up close to the microphone, while the piano was somewhere in the background and could scarcely be heard at all, so that the curious, non-melodic intervals of the vocal line were rendered completely meaningless. That was, presumably, the fault of the broadcaster. It is a common fault.

A Misquotation

One day five or six years ago in a train on my way from London to my temporary home on the Sussex Coast, I noticed that a young man sitting next to me was reading a book of essays on musical subjects by a well-known critic and teacher. Seeing that the open page contained a warm appreciation of Ethelbert Nevin my interest was immediately aroused, but my satisfaction turned to astonishment upon noticing that a passage from *The Rosary* was misquoted, critically was the passage introducing a counter-melody above a repetition of the principal theme. The author of the essay had altered the counter-melody so as to bring it into accord with the opening harmony. A nice touch, the passage informing the reader that the author was writing from memory; but that hardly served as an excuse for it. If he had ever properly observed the bar in question he would have been forced to acknowledge extremely cleverly in which Nevin has suggested the original harmony without using it. The reader will observe that the third and fourth beats in Example 2 express fully the harmony as in Example 1.



In closing I may be excused for quoting another experience. Having some business to discuss with Percy Grainger, I arranged to meet him in a piano house in New York. Upon my arrival, I found him in the technical room, busily correcting his own piano recordings. He was marching up and down the room while the operator ran through the master-roll on the player-piano, being stopped every bar or two, every few notes, by Mr. Grainger with a correction of one kind or another: a note or chord to be advanced or retarded, an accent increased or decreased, the operator making the required changes with (I think) a penknife, or noting them on the paper roll.

I was deeply impressed by the extraordinary intricacy of the fabric of the interpretation, and by Mr. Grainger's own memory of it, and the certainty of his own intentions—which, apparently, had never been fully realized in the mechanical production of the master-record. (Continued on Page 184)

DR. JOSEPH W. CLOKEY
Well-known American Composer and Organist

TO UNDERSTAND Worship Music you must first understand Worship. Read up on this subject. Two excellent books are: Underhill, "Christian Worship," and Maxwell, "An Outline of Christian Worship."

Think of "musical worship" rather than "musical performance." Train your choir to this viewpoint and do not become lax in its observance.

Let your interpretation be expressive rather than impressive. Let your interpretation be impersonal. Remember that worship comes first and that "artistic temperament" has no place in it.

Let your interpretation be straightforward, simple, unadorned, almost severe. Err on the austere side. Such an interpretation will undoubtedly be ineffective in concert. Likewise a concert interpretation will surely be fatal to the mood of worship. The church is not a concert hall.

Have a short period of quiet meditation before the service, and another afterwards. Discourage the chatter sessions. A good rule is "quiet when vested."

Vestments help in maintaining decorum and the impersonal attitude.

Use rhythmic shading sparingly. Use dynamic shading sparingly. Sudden changes in dynamics or rhythm draw attention to the performance and detract from worship.

When singing measured music (that is, music with regular time signature) let your departures from strict tempo be primarily for the following purposes: To round off the square edges of phrase endings. To provide adequate breathing spaces.

When singing non-metrical music (free rhythm), remember that the flexibility is written into the music. Therefore the beat unit should be maintained at a quiet uniform tempo.

Solo passages, except recitatives, are likely to draw too much attention to personalities. It is often better to have such passages sung by a group.

Conceal all mechanics as much as possible. If it can be arranged the organist and director should be out of sight.

The "watch me" type of directing is suitable for the concert hall but not for the Church. Avoid it. Develop the ability to sing accurately and to interpret correctly without visible direction. Make your instructions definite concerning holds, retards, attacks, and cut-offs.

Rehearse stand-ups, sit-downs, page turns, etc., until they are silent and unobtrusive. Have music, chairs, and so on, ready before heavy Distribute music so that no hunting is needed. Don't put it on the seats.

For soft or mezzo-forte accompaniments the stops

which blend best with voices are Geigen Principal, Violin Diapason, Gemshorn, or thin-toned Diapason. For forte accompaniments use the full organ with lots of four foot. Use a four foot coupler if you haven't a true Octave. Omit flute and string tone. The four foot tone may be heavier than the eight foot.

Thick flute and keen string tones do not blend well. The traditional combination of Stopped Diapason and Sallcional usually does not blend with itself. How, then, can it blend with voices?

Do not use Tremulant, Vox Humana, Harp, or Chimes in accompanying.

Do not use any sixteen foot stops or couplers in the manuals in accompanying. Ask your organ tuner to release these from your crescendo and sfzando pedals.

Keep the sixteen foot pedal tone light. Do without it occasionally.

Use the expression pedals primarily to maintain dynamic balance, sparingly for "expression." Pumping the swell pedal is not interpretation.

When Selecting Choir Music

Remember what the rules of your church are. Don't overstep them. Do not be misled by fancy displays of faddy material.

You will probably discard at least ninety-five per cent of the music submitted to you. Accept this fact and don't let it dishearten you.

Avoid wishful thinking. Know your limitations, and don't even think about going beyond them.

In examining large quantities of music you will have to use some kind of a system if you don't want a headache. Here is a suggested plan for getting at the right material in the easiest way.

1. Discard on the score of text. Throw out all pieces whose texts are unsuitable, un-literary, or repetitious.

2. Discard on the score of difficulty. Throw out all pieces which are beyond your capacity. Watch for range (especially tenor), division of parts, counterpoint.

3. Discard all pieces that are obviously true, uninspired, or commonplace. As soon as you discover evidence of musical unworthiness, discard immediately.

4. You will now have left a small group of music for intensive criticism and selection. Be happy if you

ORGAN

Worship Music

A Practical Interpretation of the Needs
of Organists and Choir Directors

by Dr. Joseph Wadell Clokey

Dean of the School of Fine Arts,
Miami University, Oxford, Ohio

THE ETUDE reprints, by permission, the following brief brochure by Dean Clokey, which was issued by Miami University as a service to the cultural and spiritual life of the State of Ohio. It contains many helpful hints.—ETUDE'S NOTE.

find one or two good ones per hundred.

A Plan for the Selection of Suitable Church Music

I. THE TEXT

1. Must be suitable to the purpose for which it is to be used. Avoid: Maudlin sentiment, gloominess.
2. No unnecessary repetitions. The way some composers distort the text is positively criminal.
3. Scriptural and liturgical texts and ancient hymns are generally safe bets.
4. High literary quality. Nothing but the best is worthy.
5. Must be singable. Some excellent texts have words that are unmanageable for singers.

THREE QUESTIONS TO ASK

1. Is it suitable?
2. Is it of excellent quality?
3. Is it singable?

II. THE MUSIC

1. Must be of suitable degree of difficulty. We make the following arbitrary distinctions:

a. Easy. Short Range. Homophonic. Four Parts. Avoid: Persistent division of parts. Persistent counterpoint. Extreme range. Many chromatics. Modern dissonance.

b. Medium. Medium Range. Divided Parts, If Homophonic. Counterpoint, if four parts. Chromatics and Dissonance, if in four parts.

c. Difficult. Extreme Range. Florid Counterpoint. Complicated Division of Parts. Complicated Dissonance and Chromatics.

2. Suitable length. Less than 2 minutes is too short for use as an anthem. Over 3½ minutes too long for general use.

3. Flawless in construction. Poorly written music is an insult to the Deity.

4. Must Show a Distinctive Idiom, and Evidence of Real Inspiration.

5. Must be effective for voices. You can't always tell by playing an anthem on the piano.

THREE QUESTIONS TO ASK

1. Is it of suitable difficulty?
2. Is it as good a piece of music as, say, a Chopin nocturne, or a Schubert song?
3. Is it effective?

III. THE MOOD

1. Must be Free from Secular Association. The following devices usually will establish a Concert Room atmosphere:

a. Melody that is suave, "tune-ful," chromatic, sequential, obvious. These are the devices of the popular song. (Continued on Page 189)

Teaching the Stringed Instruments

by Gilbert Ross

We are pleased to present the first of a series of two articles by Mr. Gilbert Ross. The second will appear in the April issue of *The Educator*.

Mr. Ross has had a distinguished career as concert artist, teacher, and scholar. He has appeared in recital and as soloist with orchestras in most of the important cities of Europe, the United States, and Canada. He has served as Assistant Professor of Music at Cornell University (1931-1935) and as Associate Professor and Professor of Music at Smith College (1935-1943). He is now Professor of Violin and Head of the Department of Stringed Instruments, School of Music, University of Michigan.

THE WRITER has had much experience with teaching-instrument problems at the university level through a dozen or more years' service at the faculties of various colleges, and he has had ample opportunity at first hand to observe and crystallize resultant ideas. Both the quantity and quality of the string material fed up to the universities and colleges from the secondary schools have been noted; also the precise texture of the material and its many and diverse shortcomings have been observed. Perhaps our position on the outside, as it were, permits a certain perspective and objectivity not so readily available to the teacher who lives on such intimate terms with high school stringed-instrument problems as to make a sharp focus on such problems difficult at best, and often quite impossible.

Recent surveys, conducted by worried universities and music schools, would seem to indicate that the study of stringed instruments in this country, in the past eight or ten years, has suffered an alarming decline (and in some localities taken a nose dive), while the study of piano and wind instruments over a comparable period has enjoyed an enviable upsurge. This unhappy situation has invited no end of speculation as to possible causes, and many theories and explanations have been advanced. Undoubtedly this dwindling interest in stringed-instrument study is the result of an evil combination of known or strongly suspected circumstances, not the least of which is that of uninspired and frequently inadequate string teaching at all educational levels. It is our purpose here to show that the interrelationship between the universities and the secondary schools in matters pertaining to stringed-instrument study offer such constructive criticism as might conceivably be valid, and boldly to suggest remedies.

A Dual Responsibility

The universities and the secondary schools share a dual responsibility in shaping and giving direction to a stringed-instrument program at both educational levels. Honors for success or blame for failure must be equally divided. Achievement or deficiency alone at either level will not reflect upon higher or secondary education, as the case may be, upon both alike. This interdependence results from the fact that each, in the particular field under discussion, will in substantial degree determine both the quantity and quality of the other's product.

Study in many fields: philosophy, psychology, law, languages—even the theory, history, and appreciation of music—may be successfully initiated at the university level. This is not true, however, in the case of stringed instruments. The mastery of a medium for the re-creation of a musical literature demands much more than the assimilation and digestion of theoretical knowledge. Beginning study on a stringed instrument has practically nothing to do with music. The early months of an aspiring violinist are given over almost entirely to such purely practical problems as position,

relaxation, muscular coordination, control, timing, synchronization, the attainment of some manual and digital dexterity, and the production of an agreeable sound. All this is a matter of physical skill, and the acquisition of so delicate a skill is tremendously time-consuming.

The four years of a college education are quite inadequate for the double job of both acquiring (from scratch—in more ways than one!) such skill and putting it to its destined use. I think it is fair to say that the study of a stringed instrument cannot be launched at the university level and still serve music, about the master for which it exists. A much earlier start is essential, and this fact suggests the imperativeness of a stringed-instrument program dipping down into the secondary and even primary schools where the material of the lower-age group is still pliant and supple—therefore easily molded.

The universities will inevitably reap the results of pre-university study. Stringed-instrument players at the higher level will be plentiful or scarce, good or bad, depending upon what happens long before such players attain university age and status. Stringed instrumentalists in the high schools will carry over into the institutions of higher learning precisely those assets or deficiencies to which, through character and quality of their earlier musical training and experience, they have long since been conditioned. Viewing the situation the other way around, the quality and direction of the secondary school string program and the texture of its product will be determined in large measure by what the universities turn out through the music education curricula. It is this

product of the universities, good or bad, that carries the burden of instrumental music development back into the earlier school years, determines its character, and guides its destiny.

"Good Fiddling"

Recently the director of a high school orchestra, asked what I considered the first essential in the building of an orchestra's string section and seemed surprised when I answered: "Good fiddling." Nevertheless, I think this advice is valid. Despite the undeniable, though secondary, importance of organization, leadership, discipline, spirit, morale, and honest effort, the essence of a good string section is able individual performance and achievement. This alone will not positively assure good orchestral results, but its absence will certainly serve as an insurmountable barrier.

Just what is it, however, that makes "good fiddling"? The solution is, in its broader aspects, is simple: "Able students and able teachers"—a combination of potentials for too frequently encountered. Student failure may be attributed

to several things—lack of a receptive mind, a failure to put into practical application whatever the teacher has imparted and the student has received. This latter is the more important. Bits of theoretical knowledge filed away in the mind will never make a difference unless the stringed-instrument student can be persuaded to allow whatever gets into his ears to come out through both hands, achievement will be very meager indeed.

The problem of teacher failure may be, in some respects, traced directly to the universities and colleges whose ultimate responsibility it is to prepare teachers for the enormously exacting secondary school assignments. Inadequacy in stringed-instrument teaching, then, may be laid to five chief shortcomings, all of a more or less negative character, plus several contributory though less severe ailments. The first of these points will be considered here and the remainder will be reserved for discussion in a subsequent article.

Let us take up first the lack of a true allegiance to string media and string literature. National band-consciousness is an established fact. How this came about is a purely academic question, since the same combination of factors can never even be found in the orchestral field. Orchestral string has followed in the wake of band interest as a negative by-product. Some credit for large-scale band success must be assigned to the many and talented band instrument specialists and band conductors who have provided enthusiastic leadership and initiative in the field, laid a secure groundwork, and are now reaping the harvest. Moreover, the very nature of this instrumental medium is itself the band conductor's ally. The fact that a band is (Continued on Page 187)

The Clarinet and Saxophone Mouthpieces

CLARINET and saxophone mouthpieces should always be kept clean and sanitary. They must be cleaned after every use. This may be done simply by twisting the end of a soft cloth and drawing it through the bore, being careful not to allow the cloth to rub against the tip of the mouthpiece. A draw swab or wire core cleaner should not be used. The metal weight or wire of such cleaners can easily damage the delicate tip of the mouthpiece. Hot water will warp or discolor rubber and is likely to crack crystal mouthpieces. If there is a rubber insert for the teeth, water will cause it to loosen. Cork joints will also come off if subjected to hot water. A rubber mouthpiece should never be put in the case with the ligature tightened on it; the pressure exerted by the ligature screws will warp the face of the mouthpiece if continuous pressure is left on it. The cork joint should be greased occasionally with commercial grease vaseline.

A mouthpiece that has to be forced into the barrel joint is likely to cause the barrel to crack. If foreign matter has been allowed to dry in the bore of the mouthpiece, it should not be removed by scraping with a knife blade, but it should be dissolved by swabbing the mouthpiece with a cloth saturated with alcohol; or, if there is no insert, by leaving the mouthpiece in a ten percent solution of sulphuric acid for a few minutes. It should be suspended into the solution by a string in order to keep the cork dry, being sure to wash off the acid by dipping the mouthpiece into cold water. A wash of one ounce of sodium bicarbonate and three-fourths water also may be used to sterilize and clean mouthpieces without inserts. Rubber mouthpieces may be left in this solution from five to seven minutes; mouthpieces of graduated wood, about one minute. When all the foreign matter has been dissolved, place the mouthpiece in a solution of common baking soda and water, and afterwards rinse with clear, cold water.

The mouthpiece cap should always be kept handy and placed over the reed and mouthpiece when the instrument is not in use. Striking the mouthpiece on a chair or music stand may easily chip the tip and ruin it, and many times a reed is damaged by being put on clothing. The careless student usually finds reeds an expensive item. To sterilize mouthpieces and reeds, swab them with a cloth saturated with alcohol.

The Care of the Clarinet

Most of the cracks in wood instruments are caused by humidity. The air, when dry, has a tendency to absorb moisture wherever it can. Wood will soak up moisture and expand, and when the air is dry the moisture from the wood, the wood shrinks. Because of the thickness of the wood of the clarinet, it cannot expand and shrink evenly. The pressure exerted by the inner wood causes the outer wood to crack. Excessive pressure may cause the crack to extend through the wood to the bore. Thus, one is inviting trouble when he does not thoroughly dry his instrument after playing.

If a wood instrument could be kept in an atmosphere of even humidity, there would be little danger of its cracking. A humidity gauge would be a valuable gadget to have in band rooms. During winter months in rooms that are artificially heated, there is the greatest danger. Such rooms should be kept at a relative humidity of about fifty degrees. Too much moisture may cause springs to rust and wood to crack when drying begins. Instruments that are used in a key of D, and especially at night football games, and so forth, should be warmed with the hands before blowing, and dried thoroughly both on the inside and outside after using. Repairing cracks is an expensive job, and the greatest precaution should be taken to avoid having to make such repairs.

Metal instruments, of course, will not crack, but they can become corroded and discolored. The accumulation of dust and saliva will soon leave the instrument in a very undesirable condition. The drying effect of moisture on the pads of any instrument is especially detrimental, causing them to swell, become hard and cracked. Pads must be soft and smooth in order to cover the tone holes properly. Hard and cracked pads should be replaced, as they are often the cause of squeaks and technical difficulties. Wet pads always should be blotted dry before the instrument is put in

The Care of Reed Instruments

by Robert Schulenberg

In the February issue of *The Educator*, Mr. Schulenberg presented a most interesting and helpful discussion on the subject of "The Care of the Brass Instrument." This month Mr. Schulenberg presents invaluable advice and information on the care of instruments of the woodwind family. The woodwinds are more expensive and less durable than the brass instruments; also, it is much more difficult to present to make replacements; hence it is most important that we give greater attention and care than ever before to the woodwind instruments now used as a part of our band and orchestra equipment.—Eanna's Note.

its case. This is a most important detail.

All woodwind instruments, by nature of their construction, are obviously more complicated and thus easier to damage than brass instruments. Keyed instruments should be taken to a repairman periodically for a tune-up. Many simple adjustments will save expensive repairs if noticed and caught in time by an expert.

In assembling a woodwind instrument, be careful not to twist the rods and keys. On the clarinet the center joint levers must not be jammed together, or they may become bent and thus throw the mechanism out of adjustment. This may be prevented if the student will form the habit of raising one lever by pressing on the rings while assembling the instrument. Some clarinets have patented devices which automatically raise one lever.

To clean a clarinet with an inexpensive draw swab made with a small piece of chamois, a strong cork and a small metal weight. Swabs with metal cores are not good. The wire is likely to scratch the inside of the instrument and will invariably leave lint in the bore. Be sure to use a strong cord fastened securely to the chamois. Do not use a chamois that is too large and likely to become stuck in the instrument. If the cord should break and leave the swab stuck, it may be removed with patience by making a hook at the end of a piece of steel wire and snagging the chamois and pulling it in the opposite direction from which it was first drawn. Do not attempt to push it through. This may damage the wood and cause the instrument to crack. The wood of the instrument should be as good as those made of chamois, as they become frayed and may catch on the register key-post.

Perforation from the hands should be dried with a small piece of chamois. Corros that has a small circular hole or split should be replaced. An emergency or temporary repair of a loose joint may be made by winding a little thread around the cork.

To prevent loose and noisy keys, the mechanism should be oiled very sparingly with a commercial key oil or non-gumming clock oil. A small bottle of clock oil may be purchased from a jeweler for twenty-five cents. Use the end of a toothpick or wire to put just a drop of oil on each bearing, key hinge, and other points of friction. This will keep the action smooth and prevent wear. Many times sticky keys are due to dry mechanism. Too much oil should not be used or allowed to run over the body of the instrument, or it will accumulate dust and slow up the action.

The bore of a wood clarinet should also be oiled with a good quality of commercial bore oil or pure olive oil. A new instrument should be oiled every other day for the first several weeks. After that the instrument should not be oiled too often, or the wood will become too soaked and impair the tone quality. The oil should

be applied with a cloth draw swab and always before playing. About once a week the dust that becomes deposited under the keys should be brushed off with a small, soft, camel-hair brush. If such a precious article can be found in these days. Manufacturers usually season wood instruments in raw linseed oil to which a little turpentine has been added. However, this alone is not enough to keep moisture from entering the wood. Never assume that because an instrument has been properly seasoned, it will not crack.

The Saxophone

After playing the saxophone, always remove the mouthpiece, clean and wipe off the reed, and drain excessive moisture out of the bell. Also use a cloth or chamois to dry out the neck and bell. As in the case of the clarinet, blot the wet pads, especially the small ones near the top of the instrument which are more accessible to moisture. Always replace the protective joint cap and mouthpiece cap before the instrument is put into the case. If the neck fits too tightly, try rubbing a little paraffin on it.

Be careful not to bump the mechanism or lay the instrument down on the rods or keys. Many times students will complain that certain notes respond with difficulty, especially the low *B-flat* to *C-sharp*. Usually this is due to a key or rod that has been bent out of adjustment which permits a small leak. Of course, difficulty in blowing may be caused also by faulty pads. Many saxophone players never swab the inside of their instrument, thinking that it is not necessary because there is no danger of the instrument cracking. The saxophone should be cleaned just as though it were made of wood. A very good swab to use for the saxophone is a chamois draw type, similar to the clarinet swab except that it has a small circular hole which allows the chamois to spread in a larger bore. If the saxophone is not frequently cleaned, a very disagreeable odor will result.

To prevent noisy and loose keys, the mechanism of the saxophone should be oiled in the same way as that of the clarinet.

The Flute

Wood flutes should receive the same attention and care as wood clarinets. Flutes, wood or metal, should be cleaned regularly with a piece of silk cloth and a cleaning rod. The head-joint crown or end-snapper should not be removed when cleaning. In case the end cork has been accidentally moved, it may be easily adjusted. The cork should be moved in or out so that the small line on the end of a flute cleaning rod is exactly in line with the embouchure hole. The mechanism of the flute should be oiled occasionally as suggested for the clarinet. Should the pads become a little sticky and produce a clicking sound, it may be corrected by dipping the damper in kerosene and the pads in alcohol, and slipping the cloth between the pads and tone hole while the key is gently pressed. Repeat this process several times and the film covering the pad will be removed. Care must be taken not to soak the

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pads. Always have a clean silk cloth in the case to wipe off finger marks and perspiration.

Never polish the keys or body of the instrument. Polish of any kind is certain to accumulate on the pads or key hinges, making the mechanism slow and damaging the pads. If the head and foot joints do not fit smoothly, rub a little paraffin on them; do not use oil. Flute joints should not fit too loosely, nor should they have to be forced together. Care must be taken while assembling the instrument, not to twist on the rods and keys. Use a firm grip on the body of the instrument and assemble with a half-turn; do not push the joints together in a straight thrust. Always replace the protective cap when putting the instrument away. Occasionally the embouchure and head-joint should be cleaned with alcohol for sanitary reasons. Be sure to wipe off the black substance that often accumulates on the joints and which causes them to stick. Like other keyed instruments it is advisable to have the flute inspected at least once a year by a repairman.

The Oboe and the Bassoon

The oboe has the most complicated mechanism of all the woodwind instruments. It is a difficult instrument to play when in perfect condition, and an impossible one to play when the mechanism is the least bit out of adjustment. Making adjustments on the oboe is a job for a repairman who understands the instrument thoroughly. It is an instrument that must be played with the greatest care and should be given to a very responsible student. An oboe will continually give trouble if the player does not give it constant attention. It is very difficult to clean the upper joint of the oboe with a swab, because of the small bore. Many players use a trimmed turkey feather. Oboe and bassoon reeds should be wiped dry after using to avoid warping and splitting the instrument. The reeds should then be placed in protective cases. The suggestions offered for other woodwind instruments apply equally to the oboe and bassoon. When one is cleaning the bassoon, the protective cap and metal bow of the joint should be removed and cleaned. It is usually recommended that oboe and bassoon reeds be of delicate mechanism and expensive reeds, be eliminated from marching bands. Also, the tone of such instruments would be of little value against the more predominant brass, clarinets, and drums.

Musical instruments represent a fair-sized investment, both to the school and to the individual. They are practically impossible to purchase at the present time; therefore, various protective measures should be assumed the responsibility of keeping them in perfect mechanical condition. It is hoped that some of the suggestions that have been offered will be of some aid in carrying out such responsibilities.

Great Yesterdays in Music

(Continued from Page 141)

President of France. Everything in Germany was booming. At Stuttgart the Conservatory vied with the Conservatorium at Leipzig as the great music center of the world.

The Stuttgart Conservatory was founded in 1856 by Sigmund Lebert (correct name, Levy), Spital, Ludwig, Stark, Brachmann, and Spelzel. They all were men trained in the strict German traditional methods. The Lebert and Stark 'Great Piano School' was one of the most used piano methods ever published. Even Liszt wrote some of his *Transcendental Etudes* for the books, dedicating them to Lebert and Stark. The method, or rather the way in which it was taught, was repressive and angular in the extreme and was properly criticized. It might have been called the original 'goose-step method.' The pupil at the keyboard held his hand as though it were in a vise, and his fingers as high as possible, and then plumped

them back at the keyboard, as the Prussian troopers brought down their feet in the Parade March. The result was the most mechanical playing imaginable. I always have felt that this was a very injurious and harmful style, which not only made beautiful playing inconceivable, but in some instances hurt the muscular and nervous systems of the student tremendously. It was faultlessly accurate, of course, but so is a new alarm clock, which no one desires to hear.

"Fortunately for me, my technique was 'set' when I went to Stuttgart and I devoted my time to the study of composition, although I had studied in Leipzig with N. Ledochowski, who as a child had known Chopin and had heard him play. Chopin's piano style was the very antithesis of that of the Stuttgart School. Chopin's famous fellow countryman, Liszt, caught his spirit and reincarnated it in the playing of his pupils. I have always valued Ledochowski's influence, as both his father and his mother had played with Chopin, and he was clearly familiar with the greatest traditions of the greatest of composers for the piano.

"My richest experiences in Stuttgart came from association with such minds as Seifritz and Spelzel, both musicians of rare learning and masterly technical training. Seifritz owned the score of the entire 'Ring of the Nibelungen.' I had it for weeks and gorged myself upon it. Wagner, of course, was known in America; but 'sans rade.' Relatively little was known of his works outside the big music centers. It was at a concert given at the residence of the American Consul in Stuttgart that I heard for the first time the music of this Master Composer. It affected me very much, as had the Mendelssohn 'Midsummer Night's Dream' music. A bottle of champagne could not have made me more excited. It was literally an experience that I never could forget. I was certain that music was unquestionably to be my life work.

Early Creations

"When I returned to America I became an organist in Oakland and in San Francisco, California. For two years I was music critic of the *San Francisco Examiner*. But my innermost personal interest was in music, and I was completely absorbed in it. It was produced with gratifying success. Lieutenant-Commander John Philip Sousa was very much excited about it and wanted to play it. He was a splendid, unselfish soul with a rare musical sense of divining talent, which he employed to encourage his contemporaries.

"When I wrote the incidental music to General Lew Wallace's 'The Hun' (produced by Klaw and Erlanger), Harpers owned the book and demanded that a composer of standing should do the 'symphonic' musical background. MacDowell was offered the opportunity. His works of this type were a tremendous success, having had over five thousand performances. It earned millions for its author and its producers. My fee for writing the music was only seven hundred fifty dollars.

"My next conspicuous success was my Chinese suite, 'Aladdin,' in which the widely played *Lady Picking Mulberries* appears. It was very much interested in knowing the candle reactions of a real Chinese to this music. When it was given by the Berlin Philharmonic, nine members of the Chinese Legation were present and seemed to be delighted with it. It should be remembered that part of my life was spent in San Francisco, where I considered Chinese people my friends, and I may have absorbed some of the atmosphere.

"Naturally, my great musical thrills have come from performances of my major works, such as the Symphony No. 3—'Gulliver's Voyage to Lilliput'; 'Symphony No. 2—New England'; 'Alice in Wonderland'; and my oratorio, 'Pilgrim's Progress.' The first performance of my 'New England Symphony,' the Lebert and Stark 'Great Piano School' was one of the most used piano methods ever published. Even Liszt wrote some of his *Transcendental Etudes* for the books, dedicating them to Lebert and Stark. The method, or rather the way in which it was taught, was repressive and angular in the extreme and was properly criticized. It might have been called the original 'goose-step method.' The pupil at the keyboard held his hand as though it were in a vise, and his fingers as high as possible, and then plumped

Alas, in the case of many of the composers of the past, whose works have earned fortunes, the only reward they received was that of performance. The gratification of public performance is something which some composers never enjoy. I remember a pathetic incident in Vienna, where some of Strauss's compositions were given. In the Green Room I met his sister, who had come to the concert to express her appreciation of the performance of some of the master's compositions which he himself never had heard.

"Composers, on the whole, are very simple people. I remember one time when I went with Mrs. Kelley to visit Dvořák in Prague. As we approached the door we encountered a goat eating hay and it was impossible to get near the entrance. We tried again another day and the goat changed his mind. Madame Dvořák, who met us at the door, was very amiable and secured a meeting for us with the Doctor. I offered the largest sum of money possible for a criticism of my *Piano Quintet* and he could spare the time to look over it; whereupon he turned to a six-foot pile of music, saying he would have to look through all that before he came to me. My 19 and I went away with great gratification and coordination than he has yet acquired. These should be returned to for specialized study when his technical equipment is more advanced, for they offer material for the development of bowing technique not to be found in the 'Caprices' of Pjorillo and Rode.

Hand in hand with the acquisition of fundamental technique should go its application to musical expression. The Kreutzer 'Studies,' sound and virtuosic though they are, give little opportunity for expressive playing, and they should be supplemented by such studies as Book Two of Mazas or the '12 Caprices' of de Bériol. On 100. The student learns to apply pure technique to musical expression more readily in studies of this nature than if he relies exclusively on solos, for in these studies the same technical problems recur in many different forms, and always in expressive and flexible phrases.

In the following notes, variants identified by number refer to those given in the Oliver Dutton Edition.

No. 8, in E major. The broad, strong phrases of this study greatly encourage the student to produce a full and brilliant tone. Once the notes have been mastered, the tonal ideal should be held constantly before him. The study should be practiced with a broad *detached* in the upper half of the bow and with a vigorous *martelé* in the upper third—a vibrant brilliance being the ideal in both borrowings.

Many bowing variants are possible, nearly all of them having some special virtue. There is one variant, however, whose possibilities are often overlooked—Variant 6. If taken in the following manner, at a tempo of about 7-16, it has unusual value for the development of tone and bowing.

No. 13, in F major. The four *staccato* notes at the start should be taken *martelé*; those at the frog should be played with the wrist and fingers only, the bow leaving the string after the *legato* up bow and after each *staccato* note. The four *legato* notes in each group should be played with as full a tone as possible, and no accent should be allowed in the crossing of the strings. This method of practicing the study calls for three distinct styles of bowing, and cannot but be of immense benefit to the student who carefully works it out.

As soon as the pupil's bow arm is sufficiently developed, No. 14, the *piccato* variant (two bows to each written note), should be by all means be studied. The numerous string crossings induce that lightness in the arm which is a prime necessity for a good performance of this bowing.

No. 15, in A major. A veritable gold mine of a study! Nevertheless, American students whose richness is barely indicated in existing editions. Problems of left-hand technique are plentiful here, and the pupil should be given ample time to master them before his attention is directed to the bowing exercises which make this study so valuable. When the thought of bowing comes to the fore, and the original bowing is being used in the upper third, the first thing to be noted is the varying tilt of the bow

Some More Kreutzer Studies

Their Application to Modern Technique

by Harold Berkley

The stick must tilt slightly towards the player when the lowest note is being played, it must be vertically above the hair for the middle notes, and must be tilted slightly away for the top notes. This principle holds good for almost all forms of *arpeggio* bowing, and is the only means by which an equalized tone production can be secured.

The original bowing also should be practiced at the frog, the bow strokes being made entirely by the wrist and fingers, and the bow lifted from the string after each stroke. When the study is practiced in this way, the string crossings are made by combining the rolling motion of the forearm in the elbow joint with the bending and straightening of the fingers. This exercise is of inestimable value in developing flexibility and control at the frog, and it should be studied until completely mastered.

The ability to produce a pure and even legato when crossing strings is essential for every violinist, and this study offers almost unlimited opportunity for acquiring it. The student should begin with one group at each bow, with the whole bow, and in the separate halves of the bow; then two groups at each bow, in the same three ways; finally the whole measure in one bow, using the full length of the bow.

No. 19, in D major. One of the best trill studies ever written. Unfortunately, its value as a trill exercise for the young student is often considerably decreased by the fact that he has to give so much attention to the rapid shift at the end of each group—so that he is overlooked by most editions in their indicated variants.

No. 23, in D major. Another study for the smooth changing of strings which should be practiced in a variety of bowings. The difficulties of intonation are considerable, and the student should be content with taking four notes to the bow until his left-hand technique is under secure control. Later he can take eight, then sixteen notes to each bow.

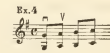
All four indicated variants can be studied with a good deal of benefit to the player, and it involves a different problem in changing strings. The study should also be practiced *detached* in the upper half of the bow and, with the wrist and fingers only, near the frog.

In all these bowings, the most consistent attention should be given to the amount of motion used in crossing the strings. The least possible vertical motion should be used (see note to No. 9). The more the hand or arm rises or falls, the less smooth will be the *legato*, the less sustained will be the tone. When the study is practiced *detached* in the upper half, the forearm should move as if only one string were in use, the change of string being controlled entirely from the wrist and fingers. If this is done, the sustaining quality of the tone will be greatly enhanced. The principle is even more obvious and necessary when each note is played *detached* in the upper half, but the technique is well acquired in this study.

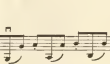
No. 37, in F minor. The number of students who have progressed far beyond (Continued on Page 182)

These variants permit a rapid trill to be developed while the shifts are taken at a quite moderate tempo.

When the general technique of the student is sufficiently advanced, the third variant given in the present edition should be used as a *piccato* study, for it demands a high degree of coordination between the two hands. No. 25, in G major. At first, to ensure true intonation, this study should be practiced in unbroken octaves; that is,



Later, the notes having been mastered, a number of different bowings should be used. Chief among them, of course, is the well-known bowing so frequently met with in solos and so rarely studied in studies.



When practicing this brilliant and effective bowing, the student must always remember that the last note of each triplet requires a slight accent if it is to sound clearly and rapidly performed. This little point is often forgotten—with the result that passages of this nature, such as those in the Mendelssohn 'Concerto,' often fall far short of their intended effect.

The study should also be practiced with the wrist-and-finger motion at the frog, taking a bow to each note and lifting the bow after each stroke. This motion is so necessary for a well-developed and coordinated bow arm that every opportunity should be taken to practice it.

The fifth variant given in the Dutton Edition should not be neglected; it requires considerable agility in the middle of the bow and is, besides, frequently encountered in solo work.

No. 29, in D major. Another study for the smooth changing of strings which should be practiced in a variety of bowings. The difficulties of intonation are considerable, and the student should be content with taking four notes to the bow until his left-hand technique is under secure control. Later he can take eight, then sixteen notes to each bow.

All four indicated variants can be studied with a good deal of benefit to the player, and it involves a different problem in changing strings. The study should also be practiced *detached* in the upper half of the bow and, with the wrist and fingers only, near the frog.

In all these bowings, the most consistent attention should be given to the amount of motion used in crossing the strings. The least possible vertical motion should be used (see note to No. 9). The more the hand or arm rises or falls, the less smooth will be the *legato*, the less sustained will be the tone. When the study is practiced *detached* in the upper half, the forearm should move as if only one string were in use, the change of string being controlled entirely from the wrist and fingers. If this is done, the sustaining quality of the tone will be greatly enhanced. The principle is even more obvious and necessary when each note is played *detached* in the upper half, but the technique is well acquired in this study.

No. 37, in F minor. The number of students who have progressed far beyond (Continued on Page 182)

What is the Most Difficult Composition?

Q. What composition, if any, has the reputation of being the most difficult ever written for piano, and what is its approximate grade?—L. M.

A. So far as I know, there is no one composition which has this reputation. But the following are considered among the most difficult ever written: Alkan's *Études*, Beethoven's "Sonata Op. 106," Brahms' *Variations on a Theme by Paganini*, and Liszt's *Études d'exécution transcendante*. It is impossible to assign a grade to such works as these. Is it not sufficient to know that they are all extremely difficult?

Professional Musician or Amateur?

Q. My daughter has studied piano since first grade. She will be in the twelfth grade this fall. Now here is our problem. Frances has talent but is not sure, nor does she know, whether or not she should study piano exclusively or whether she should take a general college course with a music major.

Also, Frances should be given this summer and her teacher has studied her four books on theory and suggested that she study some history too. In an answer to a letter in the June issue of *The Etude* you suggested at least two hours of practice a day. Or what should that practice consist of? Frances has never been told just how to practice and she has never worked longer than an hour at a time. I am no musician and feel that I need advice. Do not look forward to a concert career for our daughter but one which is definitely music-centered. Should we then have her take some other degree but with "conservatory work"? Or should it be "music or nothing"?—H. P. K.

A. Your question is a common one, for now that music education has become democratized to such an extent we are discovering that a great many children have musical talent and would like to become professional musicians. I do not mean to imply that we are producing a huge crop of geniuses for there are actually only a very few who have outstanding talent. But there are thousands of students who have sufficient musical ability so that if they love music enough to work at it for a period of four or five years after graduating from high school they will probably be able in some way to make a living by means of music—in most cases by becoming teachers. My own feeling is that too many young people are expecting to become professional musicians, and my advice is always the same: Before you decide definitely to become a professional musician make certain that, in the first place, you have at least reasonable high ability both in music and along general intellectual lines; and, in the second place, that you love music so deeply that you are willing to work at it for long hours every day during a period of at least four years. Music is a lovely mistress but a terribly stern one too, and there are too many young people, especially adolescent girls—who have a romantic but superficial desire to become musicians without understanding that such a career involves becoming a fine musician involves hours and hours of grueling work, with the necessity of sacrificing all sorts of pleasures in order to reach one's goal. When such a person

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

arrives at a fine conservatory and is faced with the necessity of practicing four or five hours a day, with probably two or three hours more on theory and history, he often decides that he just doesn't love music that much.

What I am trying to say is that in my opinion the majority of people who love music ought to look forward to being first amateur musicians rather than professionals, and I personally believe that music would be enjoyed more if such people studied just for their own pleasure rather than for the purpose of making a living. And yet if a young man or woman feels that he just cannot be happy unless he works professionally in the field of music, then of course he must be given a chance to try it. But he must face the fact that out of the many who try, only a comparatively few succeed.

So far as your daughter is concerned, my advice is that you tell her all these things and then ask her to decide for herself. Perhaps she will tell you that actually she wants to be a nurse or a secretary! But if she hankers after music and yet cannot make up her mind just what to do with it, then the best plan will probably be to have her choose a college where she can spend about half of her time studying music and the other half in taking such subjects as English, history, and so on.

By the way, if your daughter is actually only a very few who have outstanding talent. But there are thousands of students who have sufficient musical ability so that if they love music enough to work at it for a period of four or five years after graduating from high school they will probably be able in some way to make a living by means of music—in most cases by becoming teachers. My own feeling is that too many young people are expecting to become professional musicians, and my advice is always the same: Before you decide definitely to become a professional musician make certain that, in the first place, you have at least reasonable high ability both in music and along general intellectual lines; and, in the second place, that you love music so deeply that you are willing to work at it for long hours every day during a period of at least four years. Music is a lovely mistress but a terribly stern one too, and there are too many young people, especially adolescent girls—who have a romantic but superficial desire to become musicians without understanding that such a career involves becoming a fine musician involves hours and hours of grueling work, with the necessity of sacrificing all sorts of pleasures in order to reach one's goal. When such a person

Equally talented there are actually only a very few who have outstanding talent. But there are thousands of students who have sufficient musical ability so that if they love music enough to work at it for a period of four or five years after graduating from high school they will probably be able in some way to make a living by means of music—in most cases by becoming teachers. My own feeling is that too many young people are expecting to become professional musicians, and my advice is always the same: Before you decide definitely to become a professional musician make certain that, in the first place, you have at least reasonable high ability both in music and along general intellectual lines; and, in the second place, that you love music so deeply that you are willing to work at it for long hours every day during a period of at least four years. Music is a lovely mistress but a terribly stern one too, and there are too many young people, especially adolescent girls—who have a romantic but superficial desire to become musicians without understanding that such a career involves becoming a fine musician involves hours and hours of grueling work, with the necessity of sacrificing all sorts of pleasures in order to reach one's goal. When such a person

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials or pseudonyms given, will be published.

like. Playing duets is excellent too, and your daughter probably has some friend who would be glad to practice four-hand music two or three times a week. Tell her to correlate her theory study with the music she is playing at the piano. In these various ways Frances will enjoy her study of music and will at the same time be preparing herself for the more difficult material that college music study will bring forth.

How to Fill in Chords When Playing Hymns

Q. I am a boy fourteen years of age, in grade seven in piano. My problem is this: I have occasion to play hymns at certain church groups. I think I play them fairly well, giving good leadership, but I can only play them in the style of accompaniment provided in the Hymnary. When I try to add chords in the bass I always have trouble. Could you help me? I know other people play these chords. How can I?—H. R.

A. Apparently you are about ready to study harmony, and I advise you to ask your piano teacher either to give you some instruction in simple harmony or else to suggest a teacher of harmony to whom you may go for lessons. In the meantime you may do two things by yourself. The first is to play the bass notes an octave lower in addition to where it

is written, if necessary playing the tenor part with your right thumb in order not to leave out any notes. The second is to note that a great many of the chords in your hymn tunes are merely the so-called "primary triads"; that is, the chords on I, IV, and V of the scale. The chord on I in the key of C is C-E-G, and it is the same chord even if the E or the G happens to be at the bottom. In the key of D the chord on I is D-F-A, and here again it is the same chord even if it is inverted, with the F# or the A at the bottom. The general principle of filling in harmony is to add more tones of the same name to the chord. Thus, to "fill in" the chord on I in the key of C, you add more C's and E's and G's. In general you will find that the effect is better if you add C's rather than E's, but now we are getting in too deep for this page so at this point I will leave you and turn you over to your harmony teacher.

About Grace Notes

Q. 1. How should the grace notes in the following excerpt from Godard's *Second Nocturne* be played? Would it be permissible to play a triplet of sixteenth notes on the last half of the second beat? My pupil seems unable to play the grace notes just before the last half of the second beat.



Q. 2. How should one play the trill in the third measure of Bach's *Bourrée* from "Second Violin Sonata," edited by Eckstein?

b. What does the fingering 3 3 mean?
c. What is the best tempo for this *Bourrée*?



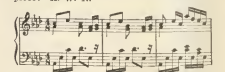
A. 1. It would be quite incorrect to play this figure as a triplet. Your pupil must persevere; practice slowly, seeing to it that the eighth-note G comes exactly on the second half of the beat, with the time for the two grace notes taken from the first half of the second beat. It will have a drilled effect, but if you play it you have taught him creditably, but he will be helpless about learning another one without your assistance. He can only repeat, in the mimic fashion of the talking bird, what you are showing him to execute. But if you have trained a musician, he will be able to think and feel, and to decide questions for himself.

It is important for a teacher to study how to present material in such a way that it will develop musicianship. Here are some fundamental principles:

1. Teach pupils the "why" of the tone language.
2. Show them how to apply general principles to other pieces.
3. Develop their aural sensitivity.

Who Wrote the Cradle Song?

Q. In my childhood (over forty years ago) I learned a Cradle Song by Mendelssohn, all but a few measures of which now elude me. Could you please tell me the exact title and opus number of this piece?—H. W. N.



A. The composition you are seeking is not a Cradle Song by Mendelssohn. It is *Berceuse* by G. Delibes. So far as I am aware, it has no opus number, but I am sure you could get it from the publishers of *THE ETUDE*.

GET THE FINGERING RIGHT

A charming portrait of Judith Carol Mott, student at the Cincinnati Conservatory of Music. The photograph is by Juliet Hall.

Are You Drilling Parrots or Training Musicians?

by Helen Oliphant Bates

ARE YOUR PUPILS parrots or musicians? If you have drilled them to play the piece you have taught him creditably, but he will be helpless about learning another one without your assistance. He can only repeat, in the mimic fashion of the talking bird, what you are showing him to execute. But if you have trained a musician, he will be able to think and feel, and to decide questions for himself.

It is important for a teacher to study how to present material in such a way that it will develop musicianship. Here are some fundamental principles:

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2. Show them how to apply general principles to other pieces.
3. Develop their aural sensitivity.

I. The "Why" Behind Signs

First, let us consider the "why" behind marks of expression. Many a lesson consists of the monotonous repetition of promptings like these: "Don't forget this accent. Remember to play the last phrase forte. Can't you play this melody more sweetly?" Calling attention to signs in this manner is little more than parrot drilling, because such marks are only outward symbols. They must be learned, of course, and observed. But the teacher who wants his pupils to become musicians will delve beneath the printer's ink to the reason for the signs.

Instead of meaningless reminders to accent, help a student to understand why the emphasis is needed. Is it for rhythmic pulse? Will it bring out an important note? Likewise, a pupil should be given some reason for playing softly. Is the phrase a repetition of the preceding one, and is it intended to sound like

an echo? Or should the pianissimo measures give the effect of dying away?

Signs are just one of the many branches of music instruction that would be improved by more thorough analysis. In the same way, a teacher should make it clear to a pupil why one position at the piano is better than another, and why some uses of the hands and fingers produce better tonal results than others.

The "Why" Behind Tempos

Suppose that a pupil is learning some such piece as, let us say, the *Prelude*, Op. 28, No. 4, by Chopin, and you say: "This piece is to be played *largo*." Such a superficial direction only encourages imitation. More depth is needed to develop musicianship. Everyone who attempts to play this *Pre-*

widening their field of application, thus: "Beethoven's music shows orchestral influence. When playing a composition by this master, imagine that it is scored for orchestra. Think of the varied characteristics of the different instruments. Try to decide which instruments should play certain passages. Some measures will suggest the resonance of the wind choir, while others will sound like the strings, the brass section, or the drum-rolls. Strive to produce these orchestral effects on the piano."

A piece in three-part form offers the alert teacher the chance to give a pupil artistic precepts that will help him to interpret other works of similar structure. The *Andante* from "Sonata, Op. 26" by Beethoven, will illustrate this point. An indifferent teacher might lose the opportunity to broaden his pupil's understanding by a phlegmatic direction like this: "Watch the *ritardando* and *crescendo* in Measure 26."

How much more enriching it would prove to the student's imagination if explained thus: "This is an important measure in the piece, for it is the measure for the return of the first melody. Here we want to create the feeling of expectation. How can we do it? Many factors help to put the hearer in a mood of anticipation; but two of the most effective are: First, a change of tempo, usually to a slower one, or a pause. Second, a change in the volume of tone. This may consist of one or more accented notes, an abrupt shift from one degree of power to another, a diminishing of volume."

"Most compositions in three-part form use some combination or variation of the above devices in the retransition that leads back to a restatement of the first thematic section. In the *Andante* by Beethoven we produce dramatic tension by playing slower and with increasing fullness of tone."

The teacher could go on, then, to point out other examples. In third 44 *Proprio*, Op. 28, No. 7 by Schumann the plan is much the same as in the Beethoven *Andante*. One measure played *più lento*, and an increase in volume from *pianissimo* to *piano*, produce the desired feeling of suspense. After hearing several illustrations of this kind, the pupil will begin to appreciate the dramatic significance of the retransitional passage. This will help him to interpret tripartite compositions in both the smaller and larger forms.

Whenever possible lead the pupil to make discoveries for himself. If you lecture to a pupil and give instructions without offering him the opportunity to advance his own opinions he may absorb the information and carry out the directions, but still be only an imitator. Discussion is more conducive to mental growth. Instead of telling a pupil: "I am interested in this passage, and I want you to raise it above the level of mechanical performance."

What do you think is the most dramatic part of this piece? What do you think is the most beautiful of the music at the climax? Is it sad? Tender? Delicate? Humorous? Joyful? Brilliant? How do you think the climax of this piece should be played?

By stimulating a pupil to do his own analyzing in this manner, you will help him to recognize and build up the climax in any composition he studies.

III. Cultivate Aural Sensitivity

Thus far we have considered ways by which an instructor can help a pupil to understand the "why" of the tone language, and how he can aid him in applying general principles to other compositions. But there is still much more to be said. The student must still further. It is also essential to cultivate a student's aural sensitivity until he can decide for himself between good and bad effects of pedaling, tonal coloring, phrasing, and so on.

Suppose, for example, that a pupil is careless about pedaling. Merely showing him how a composition should be pedaled will only make an imitator of him. In order to develop musical judgment, you must train his ears to the point where they are disturbed by the sound of muddy passages.

Listening exercises to make him pedal-conscious will prove helpful. If a student can not even hear the sound of mixed (Continued on Page 180)

Fundamentals at the Piano

An Interview with

E. Robert Schmitz

Distinguished French Piano Virtuoso
and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

THE TRANSCENDENTAL ABILITY of the great artist cannot readily be acquired by the student unless the underlying principles of such art be brought to light in simple form. The majority of pianists, play largely from a natural, intuitive musical sense. Seldom do they stop to analyze what they are doing, and if an analysis is attempted it is usually not scientifically correct, because the pianist is not trained from the start to think in this manner. Instead of hoping to acquire a technic through the subconscious practice of innumerable repetitions, is it not more satisfactory to have a conscious idea of what is to be obtained?

The piano teacher is the doctor. He must have this conscious knowledge and must understand the workings of the fingers and the muscles, so that he can teach the pupil the correct playing motions from the beginning. If the pupil's finger and arm motions are correct in the beginning, they will be correct at his Carnegie Hall debut.

The Old Standard Method

Let us consider the five fingers of unequal length. In the old, standard way of playing, wherein the arm and hand were held quiet, if the first and fifth fingers were placed on the edge of the white keys, the second, third, and fourth fingers would naturally be farther in on the white keys and nearer the black keys. This placed the second, third, and fourth fingers at a disadvantageous position, because with the fingers near the edge it takes less effort to press a key down than it does when near the black keys. Placed farther in on the white keys, these fingers will have to use more effort in order to depress the keys which tends to a tenseness of the arm. When the backward motion is used without loss of the level at the wrist, the form of the hand remains undisturbed or unchanged.

The reason is the simple principle of leverage. Suppose two piano students are sitting on two opposite ends of a seesaw. They can easily lift each other up and down in this position, but if they move in toward the pivot, or the middle of the seesaw, it will be much more difficult to work it because more effort will be needed. The piano keys work on the same seesaw principle. The pivot or middle of the piano key is behind the board on which is the name or make of the piano.

Beginners start immediately with bad habits of leverage by imposed finger drills. In order to make up for these inequalities, many students will instinctively disrupt the normal posture of the hand, press the wrist down, turning it on the side; and will apply pressure through various hand positions, thereby creating habits which will later impede their playing brilliant octaves, thirds, or anything difficult.

The Arm Leads the Fingers

To play with a minimum amount of effort, the student should employ a backward motion of the arm, so that the second, third, and fourth fingers will be brought to play on the edge of the white keys, while

the first and fifth fingers will be hanging off the keys. To bring them back onto the keys, the arm will have to be moved forward. Consequently the arm is always moving backward and forward to bring whatever finger that has to be played, near enough to the edge of the key; otherwise, the second, third, and fourth fingers would have to be curved in excessively, and would be placed in a cramped position to get to the edge of the keys to approximate the same point of touch as the first and fifth fingers. The forward and backward motion does away with this excessive curving of the fingers, and it gives them freedom and provides relaxation for the arm.

There is one situation where these forward and backward motions of the arm will be unnecessary. This occurs when the five fingers are covering the notes, E-F#-G#-A#-B, which was Chopin's favorite position for introducing the study of the five-finger exercises. In this position the short fingers, one and five, are on the edge of the white keys. Since the long fingers two, three, and four, are on the black keys at a point equally close to the front edge of the black keys, we have now realized equal leverage for all fingers, which is the most advantageous position to play.

It takes only a little more effort to move a white key down when played near the black key, but if the effort of playing many white keys next to the black keys is added up, the total amount will be considerable. If an artist is playing long passages, and a difficult concert program, there is a considerable saving of energy by obtaining equal leverage through this method.

The function of the arm is to make it possible for the fingers to play. All positions and placing of the fingers are taken care of by arm technic. While these arm movements take place it is necessary to consider the finger that played previously as being the pivot on which the arm oscillates from one position to the next. The action of this pivot finger must be in sympathy with the direction of the arm movement, and must insure *legato* through the adjustment period. Lateral motion is an auxiliary motion, which is also extremely valuable to obtain perfect leverage. The arm has two important motions, to and fro, and side to side. A

slight lateral motion produced by the upper arm is made out towards the fifth finger to help back up the fingers on that side of the hand. Conversely, the lateral motion is toward the thumb. Thus, the function of lateral motion of the arm is to accommodate the fingers while the forward and backward motion of the arm previously spoken of is to produce good leverage.

Training the Child

The child should be trained to make these arm adjustments from the very beginning of his studies. Give the child a chance to acquire a drilled intelligence. If the fundamental motions at the piano are presented as a game, the same as the child would be taught to play a game of wood blocks, he will become interested and will learn willingly.

One cannot put too much stress on fundamental training to establish rules that will not induce bad habits in piano playing, both from the mechanical and the physiological standpoint. Freedom of feeling which also means freedom of musical conception should be created, leading to pleasure in playing the piano. Technic must be learned first, eliminating the feeling of constriction. If the child rides over a bumpy road on a bicycle he will feel the bumps, but if he rides over the same road on a tractor he will not notice the bumps. It is the same principle in playing the piano. Do not ride the bumps by going around them; remove them with a superior technic.

The Finger Stroke

In conjunction with the two types of arm motions, one can apply various kinds of finger strokes. They will range from utter relaxation of the fingers to the most active muscular control, and will vary from the high, rounded finger to the low, extended finger. Suppleness of finger control will create different qualities of sound.

In this method the extreme touches should be drilled first; that is, a fully curved touch which produces the stroke from the hand knuckle. Then train a second elastic finger action, producing a tone on a partly curved finger. One may also train a semi-extended finger action without curve but based upon from the knuckles.

A good preparatory exercise for the finger stroke is to extend and flex the fingers, using various degrees of flexion and extension and combining them in a stroke that will be enacted from the knuckle joint. Children have weak fingers because they are not trained to think. They push the fingers out and they break rather than pull the fingers into a curved position.

When a high, curved-finger stroke is used, a soft, shimmering quality is produced. Endow your students with two maximum colors, black and white, or two maximum finger strokes, flat and curved fingers, and they will be able to produce the grays and the in-between colors gradually. But remember the law of opposites, and train the students' fingers for looseness or for control, for heaviness or for lightness.

The greatest trouble in finger technic is generally the result of an absence of arm technic. The arm must place the finger, whether it is curved or flat, at the position from where it can strike with a normal key leverage. If the finger stroke is well trained from the abandoned flat, extended to the absolute, curved and muscularly controlled position, it should be able at all times to receive the various degrees of weight of the arm desired according to (Continued on Page 180)



E. ROBERT SCHMITZ

ELEGY

JOSEF HOFMANN

A new and very distinctive composition by the world-famous piano virtuoso, Josef Hofmann, performed with great success at his recitals. Play it in very *legato* style, with careful attention to the important phrasing marks. Grade 6.

Andante M.M. ♩ = 58

ma espressione e legato

The musical score for 'Elegy' by Josef Hofmann is presented in two systems. The first system begins with a piano (*p*) dynamic and a tempo marking of 'Andante M.M. ♩ = 58 ma espressione e legato'. The score includes various phrasing marks such as *pp*, *agitato*, *mf*, *mp*, *cresc.*, *a tempo*, *f*, *dim.*, *p espr.*, *pp*, and *f*. The second system continues the piece with similar dynamics and phrasing marks, including *pp*, *pp*, and *f*. The score is written for piano and bass staves, with a key signature of one sharp (F#).

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157

First system of musical notation for 'Star Kisses', featuring piano and bass staves with various musical notations including triplets, slurs, and dynamic markings like *mp*, *p*, and *ppp*.

STAR KISSES

A scherzo with a suggestion of the theater. It must be played lightly and deftly, but avoiding monotony. Grade 3½.

CLARENCE KOHLMANN

Allegretto scherzando M.M. = 120

Second system of musical notation for 'Star Kisses', continuing the piano and bass staves with musical notations and dynamic markings like *mf*, *p*, and *f*.

Third system of musical notation for 'Star Kisses', including the Trio section with piano and bass staves, and the Coda section with musical notations and dynamic markings like *cresc.*, *f*, *rit*, and *smorzando*.

PAINTED CLOUDS

Novelty pieces of this type always are welcome in brightening up the pupil's recital. They must be performed with a touch of suave delicacy, after the manner of *Nola*, the *Doll Dance*, and Mr. Miles' own very popular *Sparklets*. Grade 4.

WALTER E. MILES

Moderato M.M. ♩ = 126

The musical score for 'Painted Clouds' is written for piano. It consists of six systems of music. The first system begins with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *rit.* (ritardando). Performance instructions include *a tempo* and *ten.* (tension). The second system continues the melody with more complex rhythmic patterns. The third system introduces a *rit.* section. The fourth system features a *f* (forte) dynamic. The fifth system includes a *mf* dynamic and a *L.H.* (left hand) instruction. The sixth system concludes with a *Fine* marking. The score is marked 'Moderato M.M. ♩ = 126'.

The musical score continues on the second page. It consists of two systems of music. The first system begins with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *rit.* (ritardando). Performance instructions include *a tempo* and *ten.* (tension). The second system continues the melody with more complex rhythmic patterns. The score is marked 'Moderato M.M. ♩ = 126'.

TRIO Daintily

The musical score for the 'TRIO Daintily' section consists of two systems of music. The first system begins with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *rit.* (ritardando). Performance instructions include *a tempo* and *ten.* (tension). The second system continues the melody with more complex rhythmic patterns. The score is marked 'Moderato M.M. ♩ = 126'.

MENUETTO FROM SONATA IN F MINOR

When Beethoven published his "Sonata in F minor" in 1797, his teacher, F. J. Haydn, with whom he had studied five years previously, was sixty-five years of age and had a strong influence upon the younger composer's life. Yet there already is in this minuet a suggestion of the expanding imagination of the youthful Titan. Note the metronomic marking, and do not let the performance drag.

L. van BEETHOVEN, Op. 2, No. 1

Allegretto M.M. $\text{♩} = 63$

162

163

CADETS ON PARADE

MARCH

HERBERT W. LOWE

Grade 3.

Tempo di Marcia M. M. ♩ = 120

The piano part of the march is written in 6/8 time. It begins with a piano (p) dynamic and features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *ff*, *f*, and *mf*, and concludes with a repeat sign and first/second endings.

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *ff* and *f*.

* March up the street to the mu - sic, ——— Swing in to line as bugles blow, ———

TRIO

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *mf*.

Stand 'neath the flag at at - ten - tion, ——— Heads up and eyes a - glow.

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *f*.

March up the street to the cam - pus, ——— Go thro' the tao-tics un-dis - may'd. ——— Thousands will

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *f* and *cresc.*

cheer, ——— when you ap - pear, ——— Ca - det's on ——— Pa - rade! ——— Fine

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *ff* and *f*.

(ad lib)
PIFE AND DRUM

The piano part continues on the right page, maintaining the 6/8 time signature. It features a variety of articulations including accents, staccato, and slurs. The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment. The score includes dynamic markings such as *f* and *ff*.

GRACEFUL GLIDERS

"Zowie!" exclaimed a lad who, after sufficient practice and "finishing off," learned to play this work at full speed. It will delight young folks of both sexes who will find fun in "gliding" through it. Grade 3½.

JEAN BEGHON

Grazioso M.M. $\text{♩} = 118$ *l.h.*

mf

simile

(To Coda) D.C. al **Più vivo**

mf

cresc.

f *p*

mf

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166

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THE ETUDE

mf

cresc.

f *capriccioso* *rall.* *dim.*

l.h. *D.C. al* *poco rit.*

CODA

mp *p* *f* *p*

AVE MARIA

FRANZ SCHUBERT
Arr. by William Hodson

One of the most beautiful melodies ever written is this *Ave Maria*, which Schubert composed to words of Sir Walter Scott in *The Lady of the Lake*. The words mean "Hail, Mary!" and the song is a prayer to the Virgin. Pedal very carefully, as indicated, as the harmonies outlined in the arpeggio bass must be sustained as a background to the melody. Grade 3.

Slowly and well sustained M.M. $\text{♩} = 72$

pp

p

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p

Ped. simile

p

cresc.

dim.

p

dim.

dying away

Tyrone King

Andante sostenuto, molto espressivo

HOMeward

CECIL ELLIS and
HOMER TOURJEE

mp

sempre legato

rit.

a tempo

poco rall.

a tempo

poco rall.

a tempo

cresc.

ff

mp tempo ad lib.

f

rit. dim.

mp

Home-ward my foot-steps are turn - ing, Turn-ing to love and cheeri- Home to a hap- py wel- come
Home, where the gar- den I plant - ed Lives in the soil the win - dow, Home, where the roof- tree shel- ters

Ring - ing true and clear, Just a - round the cor - ner, Ea - ger arms a -
Love, and love a lone. Fac - es at the win - dow, Foot - steps in the

wait hall. My re - turn to Heav - en Through a trel - lised gar - den gate.
I re - turn to Heav - en Cir - cled by a gar - den

2 wall, I re - turn to Heav - en Cir - cled by a gar - den wall.

Prepare { Sw. Oboe
Gt. Soft Flute 8'
Ch. Soft Strings
Ped. Soft 16', Ch. to Ped. (40) 00 4651 320

ELEVATION

GIUSEPPE STABILE

MANUALS

PEDAL

Moderato

Sw.

Ped. 53 77

rit.

a tempo

Sw.

Gt. or Ch.

mf cresc. sino al ff

dim. sino al p

Tempo I.

Sw. add Vox Humana

mp

Gt. mf

poco a poco rit.

WING FOO

CECIL BURLEIGH, Op. 1, No. 1

Rather sprightly M. M. ♩ = 138
(Springing bow)

VIOLIN

PIANO

p

f

dim.

dim.

pizz.

arco

slightly ret.

Fine

mf in time

mf in time

3

0

p

f

D. C.

BETTY'S WOODEN SHOE DANCE

SECONDO

FRANCES M. LIGHT
Arr. by Milo Stevens

Moderately M.M. ♩ = 116

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'O SOLE MIO

SECONDO

EDUARDO DI CAPUA
Arr. by William M. Felton

Moderato M.M. ♩ = 80

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172

THE ETUDE

BETTY'S WOODEN SHOE DANCE

PRIMO

FRANCES M. LIGHT
Arr. by Milo Stevens

Moderately M.M. ♩ = 116

'O SOLE MIO

PRIMO

EDUARDO DI CAPUA
Arr. by William M. Felton

Moderato M.M. ♩ = 80

MARCH 1944

173

CHURCH BELLS

Grade 1.

Moderato M.M. ♩ = 104

ELLA KETTERER

Moderato M.M. ♩ = 104

mf Hear the bells a - ring - ing loud, *p* Hear them ring - ing low, *mf* Sun - day morn - ing

now is here, *p* Off to church we go. *f* Ding - dong - ding. *p* Ding - dong - ding.

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CLOUD SHIPS

Grade 2.

Andante M. M. $\text{♩} = 46$

LEWIS BROWN

Andante M.M. $\text{♩} = 48$

LEWIS BROWN

The musical score is written for piano and bass. It consists of four systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of M.M. $\text{♩} = 48$. The composer's name, LEWIS BROWN, is printed in the top right corner. The score includes various musical notations such as dynamics (mp, mf), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a 'rall.' (ritardando) marking and a fermata over the final notes.

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THE LITTLE DEFENDERS

Grade 2.

In march time M. M. $\text{♩} = 80$

ELIZABETH L. HOPSON

In march time M.M. ♩ = 80

p well marked

Fine

f

decresc.

mf

f

rit.

D.C.

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MARCH OF THE TROMBONES

Grade $1\frac{1}{2}$.

Moderato M. M. ♩ = 176

ADA RICHTER

Moderato M. M. ♩ = 176

mf

Fine

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PRELUDE

With lesson by Dr. Guy Maier on opposite page.

F. CHOPIN, Op. 28, No. 9

Largo M.M. ♩ = 46 - 48

The Technic of the Month

Conducted by Guy Maier

Chopin: Prelude in E Major, Op. 28, No. 9

by Frederic Chopin

HAVE YOU ever wondered why the E major Prelude does not enjoy the popularity of some of the other short Chopin pieces? I think it is because its solemn, ascetic severity creates such a "Chopin-esque" effect that, since no one expects such a composition from Chopin, it is not held in the same affectionate regard as, for example, the Chopin Preludes in G, F, B-flat and D-flat, or the Nocturnes in F-sharp and E-flat major. To prove this, try on your musical friends the trick which we perpetrated with the Prelude in A minor, No. 2; play the Prelude to them, giving no clue as to the composer. I'm almost willing to wager that those measured bass-footfalls, the square-cut theme, and the relentless triplet accompaniment will bring up the word "Beethoven" in no time at all! The piece partakes startlingly of the quality of a Beethoven *Adagio*. An intense, religious fervor pervades its course from start to finish. . . . A noble procession, moving through the world, turns eyes ecstatically heavenward where dazzling shafts of light converge in a magnificent apex (Measure, 8). While the procession continues, the moving beams pour out their white light until earth's every dark corner is purged by the purifying stream (final measures).

It is always difficult to produce two effective climaxes in a short composition. Here, the first is easy if you start softly enough in Measure 5 and do not anticipate too soon the blinding light of that thrilling A-flat major chord in Measure 8. . . . The second climax is harder. Start Measure 9 very softly but with rich "bottom"; build the crescendo in section levels, and make a tremendous ritard in the last section only, thus:

Ex. 1

Tchaikovsky's Wit

By George Berg

Tchaikovsky always seemed shocked with the lugubrious and solemn titles of many of the Brahms songs. One day he said in desperation, "I wouldn't be at all surprised if Brahms would someday compose a song with a title 'The Grave Is My Joy.'"

Other points: The E major Prelude is an excellent study for developing fifth-finger melodic power. How can the "little" finger fail to receive benefit when, in twelve measures, it is required to ring out with trombone intensity no less than sixty times? To accomplish this, practice throwing the hand freely and rotatively toward the reinforced fifth finger, while playing the triplet accompaniment very lightly *staccato* or slightly *non-legato*, thus:

Ex. 2

Don't hesitate to play the left hand strongly, uncompromisingly, and with full arm throughout; its confident, inexorable progress must keep step at all points with the full majestic sweep of the right hand. Memorize carefully all those thirty-second notes which occasionally appear in either hand (Measures 3, 4, 5, and so on). Don't play them sloppily! Give them more incisiveness than the corresponding sixteenths, and play them invariably after these sixteenths. This is most important.

The E-flat of the melody in the first beat of Measure 8 is usually played with the third eighth of the triplet. The trills in Measures 3 and 4 sound well played thus:

Ex. 3

PIANO TEACHERS!

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Piano Educational Works

by...

Are You Drilling Parrots or Training Musicians?

(Continued from Page 155)

harmonies, choose for the first experiment a passage that is glaringly discordant when badly pedaled. Play it first without change of pedal, then with correct pedaling, and ask him which sounds better. Gradually you can advance to tests on excerpts that require finer perception to decide which is the most effective method of execution.

Instances where the pedal is changed even though the harmony remains the same might be the next step. Try the pupil on some measures where the same chord is repeated but where the pedal is changed to secure more rhythmic pulse or clearer melodic progression. Then select illustrations which sound indistinct with pedal, even though it is properly changed. Let your pupil listen to rapid passages in the lower half of the keyboard, played first with, and then without, pedal. This will help him realize that a too free use of the pedal in the lower register of the piano causes blurring of tones.

Or play some Bach, first with much pedal and then with just enough to bring out occasional accents or important notes. Continue to train your pupil's ears on contrapuntal music until he is acutely conscious of the fact that independent melodies stand out more clearly when played with a minimum of pedal.

In the same way, let your listening exercises that will help performers with other phases of technique and interpretation.

By cultivating the aural capacities of your pupils in this manner you will increase their powers of discrimination, and therefore their ability to decide for themselves.

The suggestions made in this article are only an introduction to the important phase of education that seeks to develop independence of thought in music students. But if you will use them as a nucleus from which to build ever-expanding reserves of musical discernment, you will be able to lead your pupils upward to such heights of artistry that they will no longer be considered parrots.

Fundamentals at the Piano

(Continued from Page 156)

to a musical concept. All motions and their legitimacy as interpretative means, since the direction of motions as well as the various positions and the inner conditions of the apparatus (the whole arm and hand) produce characteristic effects; it is therefore evident that such motions must be selected according to the musical effects desired, so that technique is really an interpretative means even in the beginning.

The two motions of the arm, the lateral and the backward and forward motion, may be used advantageously in the playing of scales. In the C major scale, start with the thumb on C with the arm forward on the key. When the second and third fingers are played, the

arm is moved backwards to get the fingers to the edge of the keys. Then a forward motion of the arm brings the thumb to F. These forward and backward motions of the arm do away with excessive passing of the thumb under the hand, and introduction of the hand.

The same principle may be applied to arpeggios. Regardless of the size of their hands, children can play all kinds of arpeggios, for an arpeggio is not primarily dependent upon the ability to stretch, but rather on the ability to move the arm. These arm motions give a sense of relaxation to the pianist. They liberate the mind so that it may be given over to the musical composition and its interpretation. The same motions may be used for the playing of double notes and octaves going from the white to the black keys.

The backward and forward motion of the arm is most effective when performing a singing melodic touch. In melody playing the arm falls back and is caught by the extended finger tip, and then the arm rolls up on the finger tip and is ready to fall back onto the next finger. This action is similar to a trapeze performer, who pulls himself up and then lets himself down.

In a chromatic scale, and in trills, rotary motion can be used to advantage. By learning these motions in the elementary stages, one acquires correct motion habits that remain unchanged in the progress of the pianist's study from the earliest to the final stages. While these motions are practiced in their fullness at the beginning, they become reduced and integrated in the later stages to a point almost not noticeable, but the inner workings of the psychological mechanism will remain correct.

Worship Music

(Continued from Page 149)

b. Rhythm that employs rapid dotted notes, triplets, syncopation, rhythmic sequences. These are the devices of the dance.

c. Harmony that employs chromaticism, modernistic dissonance, successive dominant seventh chords, "barber shop" chords, diminished seventh chords, dominant ninth chords, abrupt modulations.

These are the devices of the swing band. 2. It should be objective, rather than subjective. Impersonal rather than personal. Solo passages—except recitatives—will generally sound better if sung by the entire group. Avoid sentiment, "sweetness," vocal display.

3. It must Create the Mood of Worship. No rule can be applied, but a great deal of true worship music has these characteristics:

a. Melody that is diatonic rather than chromatic, rugged rather than suave, not too obvious.

b. Rhythm that is free, speech-like, prose-like, not restricted by bar lines or time signatures.

c. Harmony that is diatonic, based on triads rather than seventh chords.

THREE QUESTIONS TO ASK

1. Is it any secular association?

2. Is it imperative?

3. Does it create a mood of worship?

BUY WAR BONDS AND STAMPS FOR VICTORY

ORGAN AND PIANO ESTIMATES

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinion as to the relative quality of various organs.

Q. I would like very much some information on an old organ. It is small—about three feet wide and little over three feet high. The range is two keys less than four octaves—no pedals—and two foot pedals. The name on the organ is "Silver Tonus Organ, C. M. Needham and Sons." I am anxious to know the approximate age of the instrument, and whether or not it would be at all valuable. From what I learn, the Needham Company is older than the Mason and Hamlin Company, and the organ might be thirty and seventy years old, but that is not definite information.—L. S.

A. The Purchaser's Guide for Musical Instruments does not list the Needham Company, but we are publishing the inquiry sent by one of our readers and see information about the instrument, we will forward it to you. We cannot advise you as to the value of the instrument.

Q. Can you tell me where I may secure a piano with pedal board? The Pedal Organ, a two-manual reed organ with pedal board, has been paying for organ rental, but would rather have some way to practice in my home.—R. R.

A. We are sending you information by mail. For new pipe organs—address any of the pipe organ builders.

Q. Will you send me information and prices on used or new reed organs, with two or three manuals and pedals, and electric blowers?—R. H. A.

A. We are sending you information in reference to used and new reed organs of the type you wish, by mail. The three-manual instrument may be built to order, but the usual type is two manuals only and pedals.

Q. I am studying Bach's "Trio Sonata"—Adagio movement, page 69 in "Historical Organ Recitals," by Joseph Bonomi. He has a great deal of trouble with the trills in the third measure, first line, right hand, the second line, first measure left hand. Please help me with their correct meaning.—B. B.

A. In volume one, Widor-Schweitzer edition of Bach's "Organ Works" under the heading "The Ornaments" we find the following: "On the third page of the Clavier-Book for Anna Bach, the first measure of the first part of the following 'explication.' This 'explication' includes the kind of trill you mention, and is given in the Bonnet edition, on the second page preceding the musical works. This illustration is on a question note which may be extended to the length of the dotted quarter. The Widor-Schweitzer edition of the work includes these directions will insure correct performance. Begin as a rule with higher auxiliary and do not permit yourself to be put out by the (for a modern ear) the relations of the resultant harmonies. The trills included in the illustration given for a quarter note, marked 'infer.' There is, in the editor's mind, however, objection to this interpretation, because of the 'clash' that occurs the fact that the upper (auxiliary) note acts as the accent, and that the trill will not end properly unless a triplet is played in place of the last two notes, which triplet is not included in the illustration. Putting the part suggested at the start (by the C preceding the trill), before the first accent, will remedy these objections, with the exception of consecutive (octaves) in the second trill, between the left and right hand parts, to which Bach possibly had no objection. This treatment will not be according to the Bach tradition, but is one way of making the passages sound

"musical" with the exception of the octaves mentioned for the second trill. Although we have used the term 'infer' with the upper auxiliary in teaching, we have not been satisfied that Bach intended the auxiliary (upper) note to have the accent, when the 'melody' note was distinctly the lower note.

Q. I am working on several of the Bach Chorales—namely, the Peters edition, but believe that I would make more headway if I had Books V and VI. I also need to do some reading concerning the Chorales as my edition does not give me many hints concerning tempo or registration. Can you suggest something? Does the publisher of THE ETUDE carry Peters Editions? If not, where may I purchase them?—T. S.

A. We suggest your consideration of the following works: "The Liturgical Year" (Bach Chorales—see the Peters edition) which contains a chronological index, suggestions for interpretation and registration, and also quotes some used. Novello edition of "Bach's Organ Works" volumes 16, 17, 18 and 19 which contain the Chorales by Bach, with introduction by Ernest Newman. Volume 26—the Chorales—also contains comment by Ernest Newman. Under ordinary conditions the publishers of THE ETUDE carry Peters editions, but under present circumstances the stock is limited, and at present they do not have volumes V or VI of that edition.

Q. Can you send me the address of a company, preferably in this State, that deals in two manuals and pedal reed organs. Also would like details of used organs of this type. What is an organ of this type worth? Are they still much more than \$2. 11.

A. We are sending you information in reference to reed organs, by mail. The price depends on the size and type of the instrument. We imagine these instruments are used quite extensively.

Q. I would like to build a pipe organ for my home. Have read all the available articles on my library organ, but find it not sufficient. What is the price of "The Contemporary American Organ" by Barnes and "The Electric Organ" by Whitworth? Have read two songs in which set is admitted to the pipes; in one which would like to let set into the organ from a lower chest into an upper one on which pipes of different stops, but of the same note, rest; the other in which each pipe has a separate pallet. Which way is the better? Which way is most economical? Which way is more practical? Which way would you advise me to build my organ? I am enclosing of you which would like to let set into the organ from a lower chest into an upper one on which pipes of different stops, but of the same note, rest; the other in which each pipe has a separate pallet. Which way is the better? Which way is most economical? Which way is more practical? Which way would you advise me to build my organ? 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184

"Grown-Ups"

CAN LEARN TO PLAY THE PIANO

For Years "Grown-Up" Music Beginners Felt That an Instrument Calling for Single Note Reading was Their Only Chance to Enjoy Making Music. Today, Through these Specially-Prepared Books, They Find the Greater Advantages of the Piano, From Whole Melody, Rhythm, and Harmony may be Brought Forth by a Single Performance.

Piano Teachers Everywhere are Enlarging Their Pupil Lists in Using These Books.

GROWN-UP BEGINNER'S BOOK

For the Piano By William M. Felton

Here is a book of piano instruction material for grown-up high school age pupils and college young men and women, that really leads towards a definite goal: not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade, and the enjoyable arrangements of classic and modern compositions, that are available. It begins with the standard compositions, that are available. It begins with the standard compositions, that are available. It begins with the standard compositions, that are available.



PROGRESSING PIANO STUDIES

For the Grown-Up Student

By William M. Felton

Here in this book are gathered together studies that have all the characteristics that appeal to adults, the same type of material employed in the "Grown-Up Beginner's Book" to the editing has been most thorough. Teachers will find the material of studies under the piano, and the piano will welcome the economy effected and will not so difficult pieces of composition as those of the "Grown-Up Beginner's Book". The piano will welcome the economy effected and will not so difficult pieces of composition as those of the "Grown-Up Beginner's Book".

MELODIES EVERYONE LOVES

An Album of Piano Pieces for the Grown-Up Music Lover Compiled and Arranged by William M. Felton

For grown-ups from 16 to 60, this new volume is a compilation of light music and grand operas, favorites, folk songs, classical and light music. Each number has been chosen for its popular appeal but there are many pieces included that will not be found in ordinary collections. All of the music is carefully selected and revised so that they may be played and enjoyed by pianists who have had only a few lessons of study. Even the most hesitant youngsters can attempt these pieces, and, although the harmonies are full and the demands are not too great, the pieces are written "under the hand" of the composer.

PLAY WITH PLEASURE

An Album for the Grown-Up Piano Student Compiled and Arranged by William M. Felton

Teen-age students who have completed the first books of instruction and pieces, as well as adult pianists of limited ability, or with little time to practice, can get a lot of fun out of playing these numbers. There are arrangements of folk songs and ballads, gems from the operas and operettas, and pieces of light music in light rhythmic style. Many of these pieces require more technical proficiency than that acquired by the pianist able to play grade three music.

BOOK OF PIANO PIECES FOR ADULT BEGINNERS

After the first few months of learning the "geography" of the keyboard and in getting the right finger to the right place at the right time, there is then the chance to begin moving one's own rendition of each piece. This is the most attractive music. That is where the book comes in. It provides a series of arrangements of favorite melodies from classical, folk, operatic, and popular music, along with a dozen original compositions by the author. Price, 75 cents.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

This is an album of 19 numbers that will have a long and useful life. It is ideal for the piano in the average home. It is ideal for the piano in the average home. It is ideal for the piano in the average home.

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The Young Conductor

(Continued from Page 139)

score-reading, and a knowledge of instruments. It is of great advantage for the young conducting student to be proficient on the piano, which is the only instrument that can be played polyphonically. If one is a good player and can read scores easily, he has immediate and personal access to orchestral literature in an active way. This personal activity is not to be equaled by a mere listening to recorded symphonic interpretations. Sitting back and listening to others' work is not a hundredth part so advantageous as penetrating the music oneself, drawing forth the emphasis of melody, harmony, and color through one's personal efforts. The piano makes possible such personal penetration. My own piano work has been of the greatest assistance to me in my later career, and I have never neglected it. In addition, the playing of chamber music and participation in orchestral performance, whether as string, wind, or percussion player, is invaluable for the development of ensemble feeling and team spirit.

Difficulty of Gaining Experience

"The young conductor's greatest problem, of course, is to get the necessary experience in active work. In the conservatories which maintain orchestras, it is quite possible to begin this experience. I think the most helpful way is for the young conductor to lead the full orchestra through the repertoire by reading, then simply playing on the piano, and then simply trying it with the school orchestra, always under the supervision of competent teachers. The important thing, however, is to make this practice-conducting frequent and regular part of the curriculum—a once-a-year concert is hardly better than no training at all!

It is when the young conductor leaves the conservatory, though, that his real difficulties begin, especially in America. In Europe, every conductor serves a practical apprenticeship in an opera-theater, and practically every city has one. There he begins as coach, working chiefly at the piano, with singers and occasionally with instrumentalists. Next he is promoted to an assistant conductorship where he may be entrusted with actual conducting backstage. Only after years of such groundwork does he aspire to take his place before the orchestra. Thus, his "training in experience" is wholesome, gradual, and thoroughly professional; and all the while that he is acquiring it, he is constantly working with and observing experienced conductors. When at last he takes up his own baton, he may be expected to know something more than theory.

"It is impossible to duplicate this invaluable training in America or any other country that does not maintain many opera-theaters, carrying on permanent seasons in many cities. Short of this, I think it would be an excellent thing if in the various American conservatories, student conductorships could be created in the young American conductor could be given the opportunity of developing and finding himself under the guidance of, conductors. Otherwise, I confess, the young conductor must have a hard time

of it—because no amount of theoretic advice can give him the sureness and the flexibility that are to be won only through the actual business of doing the work oneself. Perhaps the greatest and most useful task confronting ambitious young conductors today is working up national sympathy in the cause of creating more opportunity for the training of experience!

"After noting the development that the young conductor should have, I must state (paradoxically, perhaps) that my own start was highly unorthodox. I began as a pianist while still a young child, and although gradually I came to think longingly of the baton, my actual training lay not at all along that line. However, I got the opportunity to step into the breach as substitute for a conductor who was ill—and thus I became a conductor. I had never conducted before, but at seventeen, I was appointed assistant to Richard Strauss in Berlin.

"The final test (whether in my case or that of any one else) boils down to this: either one is a born conductor, or one is not. That is why it is a bit difficult to prescribe exactly what the young conductor must do. The born conductor requires comparatively little in the way of emulation in the orchestral field, that hints to put him right. On the other hand, the aspirant who is not a born conductor may take in any amount of emulation in the orchestral field, but doing very far. Again, in other fields of musical expression it is quite possible that a performer may continue his profession without ever being more than an adequate. Mind, I do not say that this is desirable or even common—but it is possible; especially, perhaps, among orchestral members and soloists. But the conductor can never be more than adequately acceptable. The very nature of his task of leadership makes it inevitable that sooner or later he be classified as good or poor. His inborn abilities will have the most to do with deriving the classification.

Manual Technique

"The most visible portion of the conductor's equipment is his manual technique; and this, to a certain extent, can be trained. Most essential in this regard is a loose, and at the same time, and wrist; also a generally harmonious action of the forearm. Stiff, forced motions are fatal. However, the use to which the conductor puts his motion is more important than the gestures themselves. His goal is not merely to give cues and to beat time reliably, but to mark the time according to the character of the music and the type of instrumental groups. It is the suitability of the gesture that is important, and this grows out of the conductor's knowledge of music. It is the conductor's knowledge of music. It is the conductor's knowledge of music. It is the conductor's knowledge of music.

"My experiences with American opera convince me that the American artist is and in close cooperation with the European. Certainly, he lacks the opportunities for varied stage experience that the European enjoyed in normal times, and such

lack is bound to make itself felt. But that is a very different matter from dismissing the inherent artistry of the American as inferior. Actually, that is by no means true. Even with their comparatively limited chance for routine stage training, many American artists are distinctly superior to certain of their European colleagues. Given the time and the chance for great experience in practice, the American artist is comparable to the greatest in the world.

Teaching Stringed Instruments

(Continued from Page 150)

precisely that and nothing else is its greatest attraction and most vital asset. The easy proficiency of many wind instruments, the immediacy of achievement, the promise of early group-participation, the brightness and geniality of much band music, the uniforms, marching, football games, the ready glamour—these are the things, plus a determined aggressiveness on the part of band conductors (which might well be more often of emulated in the orchestral field), that serve as a magnet to draw the students; and these are precisely the inducements that the orchestra cannot, and assuredly has no desire to offer. Further, the forcefulness of these appeals to the immature mind assures the band conductor a way far less strewn with the hazards of impossible instrumental balance, personnel shortage, and player mortality than that now open to the orchestra conductor.

Hence, far too many teachers who have specialized in stringed instruments have university training are tempted to and do sacrifice the very thing for which they have been prepared, and which they are presumably best qualified to undertake, for the immediate better showing with the band and the greater economic security promised by this early success.

The great musical utterance of this and countless past eras, and the orchestral heritage, and since the re-creation of this music depends upon the development of instrumental skills—strings as well as winds—it is inconceivable that stringed-instrument study at the high school or any other level should be allowed to languish through shortsightedness, economic pressures, or for any other reason. Somehow the universities must be made to send forth stringed-instrument specialists of sufficient breadth, horizon, and insight to perceive the precious treasures along the orchestral way, to recognize their intrinsic worth, and to seize them.

The band and orchestra (or winds and strings) are not intrinsically in conflict. Each contributes something of merit. They should and can exist side by side in an atmosphere of mutual esteem. It is to be hoped that the element of competition between band and orchestra, which exists in some places, might be eliminated altogether, and that the competitive spirit be rather turned against an objective par within each sphere. Serious overlapping should not arise, and indeed need not exist at all in the case of string orchestra or string quartet. It is essentially the development of string players for which I am pleading, and this development will not be forthcoming unless and until the necessity for some group-participation outlet is recognized and a suitable vehicle provided.

The Etude Musical Quiz

by Charles D. Perlee

The consistent and intelligent listener of to-day knows almost as much about music as the average musician. Responsive to the dissemination of all this musical information are radio and its commentators, excellent instructions in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better than average: 60; good: 70; excellent: 80 or higher.

1. Which of the following singers is not a baritone?

- A. John Charles Thomas
- B. Lawrence Tibbett
- C. Lauritz Melchior
- D. Giuseppe de Luca

2. Of these, the instrument having the highest range is:

- A. An oboe
- B. A clarinet
- C. A piccolo
- D. A French horn

3. The greatest of the Bachs was

- A. Johann Sebastian Bach
- B. Carl Philipp Emanuel Bach
- C. Johann Christian Bach
- D. Wilhelm Friedemann Bach

4. The composer of several great tone poems was

- A. Johann Strauss
- B. Richard Strauss
- C. Oscar Strauss
- D. Joseph Strauss

5. One of the following operas is not by Puccini

- A. "Tosca"
- B. "La Bohème"
- C. "Madame Butterfly"
- D. "La Gioconda"

6. Which piece of music is played between Act I and Act II of Beethoven's only opera "Fidelio"?

- A. "Fidelio" Overture
- B. "Leonore" Overture No. 1
- C. "Leonore" Overture No. 3
- D. "Battle Symphony"

7. One of the following composers so crippled one of his fingers that it kept him from realizing his ambition to become a virtuoso pianist.

- A. Claude Debussy
- B. Sergei Rachmaninoff
- C. Robert Schumann
- D. Franz Liszt

8. Which of the following composers employed counterpoint the least?

- A. Bach
- B. Beethoven
- C. Wagner
- D. Puccini

9. One of the following operas is not part of "The Ring."

- A. Götterdämmerung
- B. Siegfried
- C. Parsifal
- D. Das Rheingold

Answers

1.—C 2.—C 3.—B 4.—B 5.—C 6.—C 7.—C 8.—A 9.—D

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Junior Etude

Edited by

ELIZABETH A. GEST

Harry's Idea

by Martha M. Stewart

"So you have renamed your violin strings, have you, Harry?" asked his teacher, Miss Freeman, with a smile. "Well, not exactly renamed them, Miss Freeman," replied Harry as he placed his violin case on a bench in her studio. "I've just added something to their names of E, A, D, and G. The first letter in each name is the real name of each string."

"How nice!" exclaimed Miss Freeman as she placed Harry's music on the stand. "Have you named them for your favorite composers?"

"Oh, no, each name stands for a rule that I should follow in my practice. I decided that might help me remember some of the rules you have been telling me."

"Why of course it will," Miss Freeman said. "What a splendid idea!" "The E string I call the Energy string because you always say I should be energetic when I play. I try to put my fingers on the strings with energy and firmness so that the strings will be stopped."

"Yes, and then your notes should be in tune. A poorly stopped string makes a note that has a poor pitch," noted his teacher. "And I'm sure you remember to draw your bow with energy."

"Yes, I think of that, too, and I remember to curve my fingers, for I call my A string, Arch. I don't forget then to arch the fingers of my left

hand and the fingers on my bowing hand, too."

"I'm so glad you named that your Arch string, Harry," Miss Freeman declared. "Arched fingers are very important and an arched left hand is necessary, too, so that part under the thumb will not touch the bottom of the finger board."

"Sure!" exclaimed Harry. "I didn't remember that, but I don't let my hand touch the finger board, do I?" "No, you don't Harry, but some people do. What have you called your D string?"

"That is my Delay string," said Harry with a grin. "You ought to like that name, Miss Freeman."

"I surely ought to and I do," laughed his teacher. "Now maybe you will practice more on the difficult parts of your exercises and pieces."

"I will," Harry asserted. "Delaying at phrases I don't play just right is going to take up a large part of my practice from now on, believe me."

"And now for your G string," Harry said. "Oh, yes, my Guide string I call it," Harry said. "I don't mean that it guides me. My guides are the key (Continued on Next Page)

My Wish for My Country
by Marion Brownfield

(Fill in the blanks to make titles of well-known songs or marches)

My _____ is _____, I sing. Thou art America _____ Long may the _____, while _____, which is our _____ Banner, wave over Maryland, _____, Ohio, On the _____ of the Washab, and _____ My _____ Kentucky _____; also in _____ Land, in the _____ Stars _____ forever.

_____ of Virginia, in the _____ River Valley, on the _____ Gray _____ West, and on the Home on _____ May we Keep _____ Fires _____ in all our beloved Land, _____ With Anchors _____ and Colum- _____ of _____ Stars _____, I pledge myself to the _____ forever.

Junior Club Outline

No. 31, Rossini, Mascagni, Puccini.

- The Italian composers have been great opera writers, and continuing last month's outline on Verdi are included the opera composers, Rossini (Ros-see-ni), Mascagni (Mas-can-ye), and Puccini (Poo-schee-ni). Name at least one opera by each of these composers.
 - Can you name any other well-known Italian opera composers?
 - The world's first opera house was built in Italy in 1637. In which city was it built?
 - In which Italian city is the famous *La Scala* opera house? (It has been damaged by a bomb in the present war.)
- Terms
- What is a ballet?
 - What is meant by coloratura?
 - Select a simple piece written in the major mode in this issue of *The Etude*. Change it at sight to the minor mode of the same key. Play in good rhythm and without stumbles.

Program

Your musical program must follow the character of last month's program, as it is not possible to present operatic numbers on the piano except in simple arrangements, and also through recordings. If you happen to know a singer, perhaps she will come to your meeting and sing some arias from the above composers' opera for you.

Answers to My Wish for My Country

My Country, like of Thee; America, the Beautiful; Red, White and Blue; Star-Spangled Banner; Maryland; My Maryland; Beautiful Ohio; On the Banks of the Washab; My Old Kentucky Home; Dixie Land; In the Blue Ridge Mountains of Virginia; Red River Valley; Little Gray Home in the West; Home on the Range; Keep the Home Fires Burning; Anchors Aweigh; Columbia, the Gem of the Ocean; Stars and Stripes Forever.

Red Cross Afghans

The Red Cross is now asking for larger afghans than they were formerly using, so we need many more squares to make each one. The Junior Etude has contributed enough squares thus far to make twelve afghans. These have been given to the Red Cross to be used in our military hospitals where the wounded soldiers and sailors are being cared for.

Thanks to the following, many of whom sent several knitted squares each: Grace Simpson; Carolyn Smith; Priscilla Field; Constance Saunders; Kathleen Howard; Anne Felton; Janice Bayley; Priscilla Palmer; Joan Grafton; Bridgeton Junior Music Club; Bridgeton, Maine; Mrs. E. B. Rodwell; Helen Price; Ora Prestine; Belle Becker; Selma Swanson.

My Best Friends

by Paul Fouquet

I have some friends I dearly love,
They visit me each day,

And speak to me in magic sounds
When I sit down to play.



First Mozart in a minuet,
To tell, with charm and grace,
Of buckled shoes and periwigs,
Of fans and ruffled lace.

Then Schumann, in his *Traumerer*
Whispers, with a smile,
"Come with me and let us dream
For just a little while."

And Chopin, in a polonaise,
Relates a thrilling story,
Of clanking spurs and warriors,
Of bravery and glory.

Beethoven, Bach, and Handel, too,
I know and hold most dear;
Their music grows from day to day,
And shall from year to year.

"FORWARD MARCH WITH MUSIC"

Harry's Idea—Continued

signature, the expression marks, and any other directions on the music. I would be lost without them."

"Indeed you would," Miss Freeman agreed. "Well, Harry, I think your names for the violin strings are very good practice guides in themselves. If you practice with *Energy* and *Arch* in your fingers and hands, if you *Delay* at phrases which need more practice than others, and

if you use the *Guides* at all times, then your hours of practice will be very well spent."

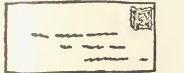
"I have already started to follow these rules," said Harry as he took his violin and bow from the case. And when he put the violin and bow back in the case thirty minutes later, Miss Freeman too knew that he had started to follow these rules of very good violin practice.

Hidden Instruments Puzzle

by Alfred J. Toole

Find a musical instrument hidden in each sentence. (The first one is o-car-in-a.)

- There was no car in any garage so we walked to the picnic ground.
- When we got there we had to use a tub and a table.
- On the way we saw two Boeing airplanes overhead.
- I would take off my coat if I felt warm.
- Mary brought some aspic colored a beautiful red.
- I helped Jess pin Ethel's apron on.
- When Ethel turns her charm on I can see why she is popular.
- We saw an okapi, an orang-outang, and a zebra in the zoo.
- The orang-outang enjoyed an ear of corn Ethel gave him.
- I like to go and rummage around in places like that.



(Send answers to letters care of Junior Etude.)

Regular Practice (Prize Winner in Class B)

This is the story of Jimmy Jones, who owes his musical career to regular practice. One sunny afternoon, one that seemed to be "made to order" for a hockey game, Jimmy, who was noticeably escaping by the back door, was summoned for his usual practice period. "Let's see," he cried, "can't I skip practice just this once?"

"But you know, Jimmy, that regular practice will help to make a good musician of you." "Oh, but you don't expect me to be a Padreskier, do you?" he asked. "Come on, Jimmy, let me hear that new piece," coaxed his mother. Jimmy reluctantly yielded to the piano, and soon he was captivated by the catchy tune of his new piece. That week he returned from his regular music lesson with a beaming face, because a lovely gold star rewarded his sacrifice. His mother whispered to him proudly, "something good will come from this. I feel sure of it."

Ten years have passed. Jimmy now conducts his own orchestra.

Is this not a good "push" for regular practice thinkers?

Daniel Bealze (Age 13), Maine

Dear Jesse Ernst:
My mother began teaching me to play the piano when I was five years old. I am very much interested in music, but do not belong to The Junior Etude. I have just completed your puzzle for this month and have sent it in. I find The Junior Etude very interesting.

From your friend,
LOUISE DANIELS,
Louisiana.

(N. B. There is no "belonging to" or "joining" of any kind to be done in connection with The Junior Etude. Readers are invited to make use of our columns, write to our Letter Box, enter our monthly contests and send their names to the Junior Etude. Readers enter our contest regularly every month. So all readers can consider themselves Junior Etude Readers. Get busy with the pencil, Juniors, and let us hear from you.)

Honorable Mention for December Essay:

Janis Ruth Smith; Rosemary Bruhl; Grace Goldman; June Perkins; May Morris; Grace Petty; Agnes Wade; Jerry Davis; Virginia Allen; Louise McCormick; Naomi Pollin; Bessie Hunt; Flora McPherson; Ella Krenner; Joan Holly; Annmarie Gray; Telford Whitelair; Allen Walsh; Marianne Anderson; Dorothy Weber; May Schwartz; Daisy Leigh; Doreen Wren; Billy Neffers; Bruce Whitmore; Edna March.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of *The Etude*. The thirty next best contributors will receive honorable mention.

Subject for this month's essay, "My First Lesson."

MARCH, 1944

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"FORWARD MARCH WITH MUSIC"

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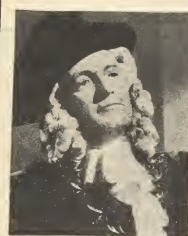
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Americana and music in the backwoods make a most interesting story. The "backwoods" you will be delighted with this story.

Band Questions Answered by William D. Revelli

A Merit-Point System

Q. Could you recommend a music merit-point system for my high school band?—F. B. Texas.

A. I would suggest the Prescott System. It is excellent for motivating student practice and gives due recognition for individual accomplishments.

A Twelve-Year-Old Pupil

Q. I have a pupil who is studying the alto clarinet and she is not doing very well. She is a very thin, frail child, twelve years of age. She has considerable trouble in attacking the notes. We have tried medium and soft reeds, but the results are unsatisfactory. She also plays piano in our orchestra and does a fine job. Should she stop playing the alto clarinet and give more attention to the piano or should she continue with the clarinet?—E. S. H., Missouri.

A. I believe the young lady is not old enough to play the alto clarinet. It is a large instrument and requires a person with a long span to adequately cover the holes. I believe she would do better if she were to wait a year or two, and in the meantime devote herself to the piano. In addition, I suggest that she do some physical exercise every day, especially swimming, skating, and sports which will develop her breath control.

They Want a Band

A. I am a piano teacher in a small school. The boys and girls have no opportunity for band work, yet there are several who have constantly requested the school authorities to organize a school band. I play saxophone, but know nothing of the instruments of the brass family. What can I do about this situation?—Mrs. C. M. C., North Carolina.

A. I believe it would be a grave mistake for you to undertake the conducting or teaching of an instrumental group without some preparation in the technique of teaching and playing the various wind instruments. I suggest that, as soon as possible, you take a course applying the methods of teaching wind instruments, and in addition take some private lessons from a good teacher of cornet and clarinet. Many colleges now are offering concentrated, refresher courses which would be very practical for you. Students soon lose confidence and respect for a teacher who has no fundamental background in the playing or teaching of these instruments.

The World of Music

(Continued from Page 133)

THE LEAGUE OF COMPOSERS, at its opening concert of the season on January 30, in New York City, included on its program the "First String Quartet" of Randall Thompson, which was commissioned by Mrs. Elizabeth Sprague Coolidge and was awarded the Coolidge Medal at its world premiere in 1941 at the Library of Congress. This was the first New York hearing of the work. Other works heard for the first time were Harold Shaper's "Sonata for Violin and Piano," and David Diamond's "Concerto for Two Pianos." Participants in the pro-

Letters from Etude Friends

Progress Always

This is one of scores of letters recently received by THE ETUDE from old subscribers.

To THE ETUDE:

I received your notice of the subscription for 1945. Enclosed you will find the amount. I take this occasion to congratulate the management of THE ETUDE upon its progress since I became a subscriber, which is forty-eight years ago. What a vast difference between the issues of 1897 and 1945!

Yes, I've seen it grow from a baby to a man, and it has helped me so much in my work. So I want to thank you and the amount the help received from THE ETUDE and I wish you continued success for the years to come.

I might just mention that the above forty-eight years have been spent at my present position as organist of one of the churches of this city. Previously I was engaged at another church in this city, for six years.

J. H. A.,

Missouri.

gram were the Gulet String Quartet; Virginia Morley and Livingston Gearhart, duo-pianists; Fredrick Lack, violinist; and Mr. Shapero, composer-pianist.

ERICH LEINSBORF, newly appointed conductor of the Cleveland Orchestra, and recently inducted into the Armed Forces, made his last appearance for the duration with that organization on January 16, when he directed the orchestra in a benefit concert for the Pension Fund. For the balance of the season the orchestra will have Dr. Frank Black, Rudolph Ringwald, Vladimir Gobeismann, Sir Thomas Beecham, and Eugene Goossens as guest conductors.

WILLIAM KAPPELL, following his sensational successful appearance with the Philadelphia Orchestra in January, when he played the Khatchaturian piano concerto, has been engaged by Eugene Ormandy to appear with the orchestra for the next three seasons.

THE ELEVENTH ANNUAL NATIONAL FOIA FESTIVAL will be held in the Academy of Music in Philadelphia on May 10, 11, 12, and 13. As in previous years there will be presented the folk songs, dances, and games of many different nationalities, some of whose people now reside in this country.

LEONARD BERNSTEIN's symphony, "Lamentations of Jeremiah," was given its world premiere on January 28, when it was on the program of the Pittsburgh Symphony Orchestra, with Jennie Tourel, mezzo-soprano, as soloist, and with the composer conducting.

A NEW CHAMBER SYMPHONY by Richard Arnell, young English composer now a resident of New York City, was given a first performance on January 19, when it was played by the Columbia Concert Orchestra, Bernhard Hermann conducting.

THE ROCKEFELLER CENTER CHORISTS, the members of which consists of men and women whose business addresses are in Rockefeller Center, recently opened their fifth annual season with a concert of Negro spirituals and American folk songs. The chorus is under the direction of John R. Jones.

Competitions

THE COMPETITION for the fifth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs will be limited to residents of states in the Central Region, comprising Iowa, Illinois, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nebraska, Texas, and Oklahoma. The competition is open to musicians under sixteen years of age, and State auditions are scheduled for February, March, and April. All details may be secured from Miss Erika Evans, Federation Conservatory of Music, Cincinnati, Ohio.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced the second annual Young Composers' Contest for total awards of three hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with a second prize in this classification of fifty dollars. There also are prizes of fifty and twenty-five dollars for compositions in other classifications. Full details may be secured from the National Chairman, Miss Marion Bauer, 115 West Seventy-third Street, New York City.

AN AWARD OF ONE HUNDRED DOLLARS is to be given by Monmouth College for the best four or eight-line Psalm tune written for a version of the Eighty-fourth Psalm, for congregational singing. The version to be used is specified in the regulations. All composers are eligible to compete and the judge of the contest will be Daniel Gregory Mason, Emeritus Professor of Music at Columbia University. The closing date for submission of manuscript is March 1, 1945, and all details may be secured from Prof. Thomas H. Hamilton, director of the Monmouth College Conservatory of Music, Monmouth, Illinois.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 1, 1945, and full information may be secured by writing to The Chamber Music Guild, Inc., 1034 K Street, N. W., Zone 6, Washington, D. C.

THE JULLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of orchestral compositions by American composers. The winning composition will be published by the Julliard School, with the composer retaining control of the copyright and receiving all royalties and fees. The contest closes March 1, and all details may be secured from Oscar Wagner, Dean, 130 Claremont Avenue, New York City.

PRIZES TO THE TOTAL OF \$2000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated groups of music clubs, during the period from September 1, 1943 to April 1, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Director of the awards is Donald Voorhes, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25 offered only for public performances of music given by amateur musical organizations within the specified time. Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

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For detailed information write

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